

IN THIS ISSUE: { MUSIC SELF-PLAYED IS HAPPINESS SELF-MADE—By Hazel G. Kinsealla
THE TREND TOWARD A CAPPELLA—By C. M. Dennis

MUSICAL COURIER

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MISCHA LEVITZKI

in America next season from October to February, then leaving for a year in Europe



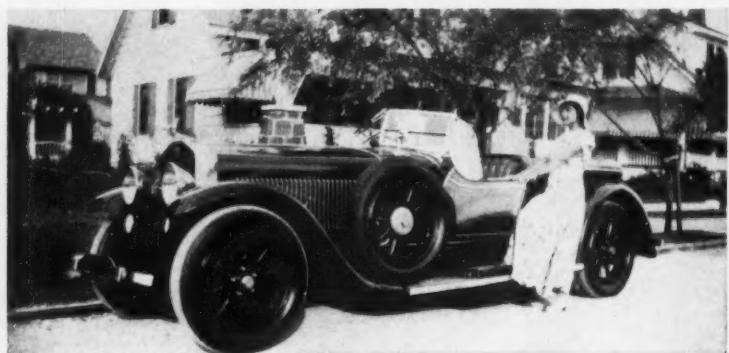
THE POSTHOF GARDEN, CARLSBAD,
where the Kur Orchestra gives outdoor symphony concerts. (Note the listener at the
extreme left, in white peasant hood.)



HAZEL HEFFNER,
contralto, at her home in Allentown, Pa.



MYRA KINCH,
American dramatic dancer, on board the
SS. New York of the Hamburg-American
line returning from a concert tour of
Germany. Immediately upon her arrival in
New York Miss Kinch left for Los Angeles
to appear on August 10 at the Greek
Theatre with an elaborate ballet for the
entertainment of those attending the
Olympic Games. The young dancer will return
East in October, opening her tour of the
United States with a recital in New York.



JOSEPHINE PATERNO,
soprano, is vacationing at Rockaway Beach, N. Y. Miss Paterno, who is booked extensively for the early fall, is under the management of Ruggiero Toretto. She is an artist-pupil of Adamo Gregoretti.



LILLIAN GUSTAFSON,
soprano, chatting with a Laplander outside
her tent at North Cape, Norway.



E. ROBERT SCHMITZ,
pianist, has recovered completely from
his recent serious illness. Mr. Schmitz
has taken up his teaching again and
opened his summer master class in Holly-
wood, Cal., on July 25.



ZINO FRANCESCATTI
is preparing for his 1932-33 season, which
will take him to seven European countries.
(G. L. Manuel Frères photo.)



HELEN CHASE,
again will spend August at Carmela
Ponselle's camp in Maine, helping in
the preparation of the Metropolitan
Opera singer's roles and programs for
next season.



GLADYS AXMAN
recently motored from Paris to Monte
Carlo before going to Switzerland. She
will return to New York September 8.



BESSIE CLAY-KÜZDÖ,
voice specialist, is teaching at her New
York studios all summer. (Photo by
Charles R. Steindl.)



"CHAPMAN DAY" AT EASTERN MUSIC CAMP, LAKE MESSALONSEE, ME.
Dr. William Rogers Chapman of New York and Bethel, Me., conductor of the festival, stands in the centre of the principals in the front row. Left to right are Wesley Lewis, tenor; Charles Harrison, tenor; Ethel Pyne, soprano; William Craig, baritone; Gladys Russell Cook, soprano; Lucille Potter Lazin, soprano; Dr. Chapman; Marie Sundelius, soprano, formerly of the Metropolitan Opera Company; Mrs. Chapman; Marcia Merrill, mezzo-contralto; Martha Hawes Hill, contralto; Erle Renwick, baritone; and Harold Furlong, bass. In the background is the chorus of 1,000 and the student symphony Orchestra of 125. (Kahill photo.)

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Six Sold-Out Performances in One Week at Cincinnati Zoo Opera

Hitzi Koyke Delights as Madam Butterfly

By MARIE DICKORE

CINCINNATI, O.—New records were established during the seventh week of the Zoo Opera season. When the Magic Flute was given for the first time this summer 3,500 people clamored for admittance, far more than the house with adjacent grounds and the two verandas of the clubhouse could accommodate. So many were turned away that the business manager, Charles G. Miller and Director Isaac Van Grove promised to repeat the opera.

The record for the six performances was six sold-out houses. Only the other engagements of several of the leading artists in the opera prevents a repetition of the Magic Flute this year. As before, James Wolfe scored as Papageno; Oscar Colcaire as Tamino; Leola Turner as Panina. Two changes were made in the cast: Herbert Gould's basso was heard in the role of Sarastro, Leonard Treash took the part of the Speaker and gave a fine account of himself.

HITZI KOYKE SUCCESSFUL AS BUTTERFLY

The alternating opera for the week was Madam Butterfly in which Hitzi Koyke won her first operatic success at the Zoo five years ago. Her brilliance in this role has not diminished; it has undergone a refinement which makes her portrayal of this tragic figure vivid and realistic. Koyke is first of all a mistress of dramatic art. Every move she makes carries with it a definite picture. If one could only see her hands and the rhythmic movements of her body without hearing her voice the story would

be carried perfectly. In this she is a great artist.

Koyke's soprano has a peculiar carrying power that soars above the chorus and orchestra. In the first act, especially, she built to a successful climax that left an even stronger impression than her tragic second act or her death scene so permeated with pathos. She was ably supported by Forrest Lamont as Pinkerton; Joseph Royer as Sharpless; Natale Cervi as the Bonzo and later as the Prince. New to the cast were Helen Ornstein as Susuki and Giuseppe Cavadore as Goro. Both made much of their roles. Violet Summer again was Kate Pinkerton, Benjamin Landsman the Commissioner and Herman Tappo the Registrar.

HONORS CHARLES G. MILLER

A grand opera concert was given after the second performance of Edgar Stillman-Kelley's Alice in Wonderland in honor of Charles G. Miller, business manager of the Zoo Opera. This concert was an expression of appreciation for what Mr. Miller has done for the cause of music this summer in Cincinnati. Participating in the concert were Myrna Sharlow, Coe Glade, Mario Duca, Joseph Royer, Isaac Van Grove and the opera chorus. The operatic scenes given were prelude to Act III and Wedding March from Lohengrin; Song of the Tormentor and chorus from Carmen; My Heart at Thy Sweet Voice from Samson and Delilah; La Donna e Mobile from Rigoletto; Voi lo sapete, and the Prayer from Cavalleria Rusticana.

Munich Festival a Gratifying Success Despite Crisis

Meistersinger of Rare Quality — Sir Thomas Beecham a Welcome Guest — Enthusiastic Audiences

By WILHELM ZENTNER

MUNICH.—The program presented this year by the Staatsoper in Munich for its six weeks of festival was conceived on as generous a scale as ever, in spite of the economic and political crises that are shaking the nation to its foundations. And it is thanks to the systematic organization of Clemens von Franckenstein, general director of the Staatsoper, and of the general musical director, Hans Knappertsbusch, who fortunately see eye to eye in such matters, that this has been possible.

Wagner's Meistersinger, with its depth of national significance, stood out clearly from the rest of the program. There could hardly be more convincing evidence of Germany's infinite devotion to her art than the steady courage and hard work that was brought to the carefully thought-out productions of this festival. Not only in word but in deed, too, can Munich be said to reverence her art. Here, for a while, was a lull in the endless disputes of party politics, and Munich was held in a bond of common en-

thusiasm, to strengthen which became the self-imposed task of the Munich Musical Festival.

The Bavarian capital, with its ever-faithful patronage of music, has always had a warm welcome for really great works of art, and this festival was devoted, in customary style, to the celebration of Germany's two operatic geniuses, Mozart and Wagner. In the Prince Regent Theatre were presented the Ring, Tannhäuser, Tristan and Isolde, Meistersinger and Parsifal. In the Residence Theatre Mozart held sway with Idomeneo, Entführung aus dem Serail, Figaro, Don Giovanni, Così fan tutte and Magic Flute. The last week of the festival is to be given up to the two notable contemporary opera composers, Hans Pfitzner (represented by Palestrina and Das Herz) and Richard Strauss (Salomé and Rosenkavalier).

The first week's presentations were Meistersinger, Rheingold and Walküre, all three under the baton of Hans Knappertsbusch. (Continued on page 12)

Molinari Conducts at Hollywood

His Advent Draws Big Crowds

By BRUNO DAVID USSHER

LOS ANGELES, CAL.—And still they are coming, the music-hungry thousands of listeners and audience-drawing conductors. The same moment, one might say, Sir Hamilton Harty made ready to walk from the Green Room to the Hollywood Bowl concert stage for his farewell concert. Bernardino Molinari got off the day-train from San Francisco at a near-by suburban station a few minutes after eight, thus avoiding the slow train-journey during the factory quarter, and raced to the Hollywood High School Auditorium. The Civic Chorus was assembled there in preparatory rehearsal for the Verdi Requiem.

Molinari had led a concert only the night before in San Francisco. Hot weather notwithstanding, he chose the slower morning train, so as to have one more practice with the chorus. It was a fine tribute the Roman maestro and his wife were paying to the Hollywood Bowl and Bowl audiences.

The latter adore the artistic head of the Augusteo, who is guest-conducting here now for the fourth time in five years. Large attendance and large ovations greeted him, the announcement of no other director has aroused such anticipation as Molinari's. Alfred Wallenstein's advent as a conductor is also anticipated with serious suspense. Los Angeles has developed an extraordinary interest in young American artists. While the fact that Wallenstein played here in the orchestra for less than one season may rebound to his favor, his Americanism may prove an advantage and a test. He has been asked to present an international program in honor of the local consular corps and the Olympic Games guests. Actual results can not be described now for his debut occurs later in the week.

Molinari ushered in his series of concerts with an all-Italian program. Repertorially he was handicapped, because the Bowl treas-

urer has expressed a somewhat categoric preference for non-royalty selections this summer as a matter of general economy. Molinari thus presented Rossini's Semiramide Overture, the Novelette and Nocturne by Martucci, the Cleopatra Overture by Mancinelli, excerpts from Mascagni's Ratcliff and Cavalleria and finally the Pines of Rome. It would hardly seem necessary to go into detail regarding the maestro's lead. (Continued on page 12)

tions and rehearsals are now being held. The New York season will be slightly delayed because of Mr. Rabinoff's indisposition, and it is stated that to date it has not been decided whether the Chicago series will be presented at the Auditorium or Civic Opera House.

Large Audiences Hear Operetta in Florida

(Special Telegram to the Musical Courier)

GAINESVILLE, FLA.—No musical depression here. The University of Florida Summer School music department presented brilliantly successful performances of Victor Herbert's operetta, Sweethearts, on July 28 and 29. Mrs. Albert Murphree Worth was director; John W. Debruyne, assistant. The entire cast of soloists, chorus and dancers was made up of amateurs, the accompaniment being played on the organ by Claude Murphree. The attendance on the first night numbered 1,200; for the second performance, 1,800. M.

Rabinoff Recovering from Accident

Max Rabinoff, impresario of the Cosmopolitan Opera Company, who was severely injured in an automobile accident in New York City last week, is reported to be improving steadily. Plans for his New York and Chicago opera seasons, which are said by his office to be definitely scheduled, continue during his absence under the supervision of Roberto Moranzone, musical director of the company, in whose charge auditor-

NO DEPRESSION IN MUSIC

Attendance Records During Current Year Present Amazing Figures Proving That the Public Is Supporting Worthwhile Attractions

An Editorial

The Musical Courier's summary of concert and opera attendance records for 1932 continues to prove that millions of Americans throughout the country still want, and are able to pay for, high class entertainment. Although we are concerned primarily with music, still it is interesting to read the following story from the Los Angeles correspondent of the New York Times in reviewing the Olympic Games:

"Los Angeles, Aug. 2.—Another huge crowd of 55,000 spectators sat in the Olympic Coliseum today. . . . By the end of the third day the attendance for the track and field events in the tenth Olympiad had far surpassed the total for the duration of the allied program in the 1928 games at Amsterdam. The aggregate four years ago was slightly in excess of 130,000. To date, 175,000 spectators have been drawn into the Los Angeles Stadium. 60,000 came each of the first two sessions, and with the crowd of 100,000 that witnessed the inaugural ceremonies on Saturday the total comes to 275,000. The size of the turn-outs for the track and field events is an example of the way Los Angeles and its thousands of visitors are supporting the 1932 Olympics all down the line."

And Walter Winchell comments in his syndicated column: "In spite of the depression Carnegie Hall (New York) did \$89,000 more business this year than any other year," adding, as another healthy sign of the times, that "the Ringling Circuses, which means all of them, made 25% more profit this July than last."

Such reports as these are becoming commonplace, and each issue of the Musical Courier reveals new facts and figures to show that there is no depression in music.

The Musical Courier will continue to publish these records until the list is brought up to date. There are many performances omitted in this material, due to the fact that the size of the audience was not mentioned in the report, and we quote only from such articles as definitely state capacity attendance and are authoritative in content. The following list gives the date of the issue of the Musical Courier from which the data is gathered, the name of the city in which the program was held, the attendance and other information.

May 14—Rochester, N. Y.—All the tickets for the four performances of the Eastman School Festival were distributed before the opening date.

Buffalo, N. Y.—Elmwood Music Hall filled for the opening concert of the newly organized Buffalo Symphony Orchestra.

Philadelphia, Pa.—Mrs. William C. Hammer, director and general manager of the Philadelphia Grand Opera Association, at the organization's annual meeting, stated that of the 50,000 persons who had attended the twenty performances during the past season, at least 40,000 had spent, at a modest estimate, \$5 each, besides the purchase of their tickets, in conjunction with the performance, thus netting into the treasury some \$200,000.

New York City—Despite pouring rain, Chalif Hall was filled for the concert by the Mozart Quartet and Boris Voronovsky.

New York City—Mary Becker and Sascha Gorodnitzki were heard by a capacity audience at the Juilliard School of Music.

New York City—The Downtown Glee Club filled every available seat and box in Carnegie Hall.

Washington, D. C.—Already \$60,000 has been raised toward another season's concerts by the National Symphony Orchestra.

New York City—An overflow audience attended the concert of original chamber music compositions by students of the Juilliard Graduate School.

Houston, Tex.—One of the largest audiences in years heard the final concert of the Houston Symphony Orchestra.

New York City—Metropolitan Opera House was crowded at the concert of the Musicians' Symphony Orchestra.

Boston, Mass.—Almost a capacity audience heard the first of the season's Boston "Pop" concerts.

Pottsville, Pa.—Huge audience heard The Braun Symphony Orchestra.

May 21—Bethlehem, Pa.—Thousands of devotees thronged Lehigh University campus at the twenty-sixth Bach Festival.

Toronto, Can.—Sold-out house hears Myra Hess.

Toronto, Can.—Hart House String Quartet filled the Hart House Theatre on April 19.

Cleveland, O.—New opera company is formed here.

Boston, Mass.—Another crowded house hears Boston "Pop" concert.

Los Angeles, Cal.—3,000 Hollywood Bowl workers begin campaign for \$50,000 advance sale.

Boston, Mass.—Esther Miller filled the Fine Arts Theatre to capacity on May 9.

New York City—Audience of 1,400 heard Eda Krotzsch at the Hotel Astor.

New York City—Newspapers estimate attendance at Union Square Centennial at 100,000 (music and speeches).

New York City—2,500 persons heard the Musicians' Emergency Benefit concert on May 15.

Brooklyn, N. Y.—Full house attends Brooklyn Symphony Orchestra concert.

Chicago, Ill.—Kimbball Hall was packed when Edoardo Sacerdote's School of Opera presented a program of operatic excerpts.

Salt Lake City, Utah—Nearly 2,000 people crowded into Assembly Hall to hear final concert of the Cune School.

Salt Lake City, Utah—1,000 heard the initial concert of the Salt Lake Philharmonic Society.

8,000 attended the State Band Contest.

New Orleans, La.—Largest audience in recent years heard Mennin.

Philadelphia, Pa.—Huge audience heard final Orpheus concert.

Boston, Mass.—More than 2,500 heard the concert by the Harvard Glee Club at the Museum of Fine Arts, May 12.

(To Be Continued)

MUSIC SELF-PLAYED IS HAPPINESS SELF-MADE

By HAZEL GERTRUDE KINSCHELLA

Major Teacher of Piano, University of Nebraska

ONE day not long ago, as I was walking down Sixth Avenue in New York City, I happened to see, in a shop window, a little red ukulele upon which these cheerful words appeared: Music Self-Played Is Happiness Self-Made.

Just the day before, Percy Grainger, composer and pianist, had remarked to me, during the course of a conversation, that "the most fun comes to those who try to make music for themselves." Mr. Grainger had then gone on to say: "Every person has been given a 'talent' of music. But some—like some of the stewards in the old Biblical parable—do not make use of that talent to its utmost capacity. In music the radio, phonograph, and public concert have added tremendously to the delights of living, but

campaign for "self-played music" is beyond calculation. Such instruction, on all kinds of musical instruments, is now being given in literally thousands of cities, small towns, and rural schools. The actual number of students in these classes and the number of students profiting by private instruction may never be known.

But it is possible, to a certain limited extent, to estimate some results of this instruction through learning the number of boys and girls who voluntarily enter ensemble groups in the schools. We know that one of the keenest delights of music comes when the

which enter the contests. There are a great many others organized only a short time, or with inadequate instrumentation, which will probably not enter for some time to come.

"We have a composite estimate from those in the best position to know that there are probably between 15,000 and 20,000 school bands throughout the country, including those which are merely 'ballyhoo' groups and many which have only a partial instrumentation. We estimate that there was a membership of about 45,000 young people in the bands which participated in the state and district contests. Counting an average of between twenty and twenty-five for the membership of the smaller groups just mentioned, there are probably 300,000 more participating in the band work in some form.

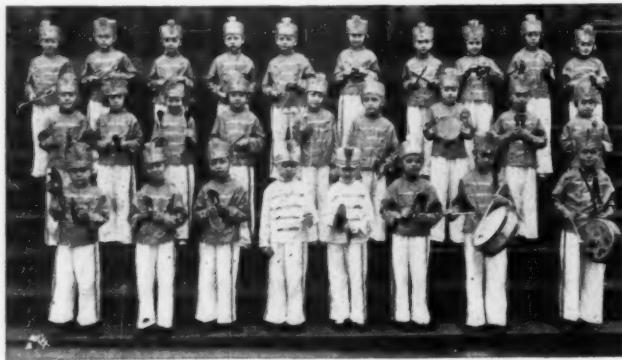
"School orchestra contests have been organized in forty states, with a participating membership last year, of 688 orchestras. Like the bands, these are the more proficient

entered in the contests. Probably there are well over 500,000 children playing in school orchestras of some description at the present time."

This alluring report of ensemble activities in the schools does not take into account the number of chamber music groups, harmonica clubs, the more than a thousand cities and towns in which literally thousands of children are enrolled in piano class groups, the settlement, and the adult community groups.

Charles B. Righter, now of Iowa City (Ia.), whose Lincoln (Nebr.) high school orchestra won the national contest two times in succession, says: "I believe that the outstanding development of the next five years will be along the line of chamber music . . . As indication of the trend we find chamber groups being organized in the smaller schools while a few large city high schools take the lead."

Adult classes in instrumental instruction have become a popular feature in some cities under the sponsorship of the school systems. Dr. Thorndike of Columbia University, in one of his researches, finds that "adults, with but slightly increased effort, can learn with



THE FIRST GRADE RHYTHM BAND OF FRANKLIN, PA.

we do not become musical by merely listening while others make music—however well they make it. To be really musical we must take part in music ourselves, not occasionally, but regularly, and often. A well balanced program for the individual would consist of 90 per cent. self-made music and 10 per cent. of listening to professionals. The main thing in music," continued Mr. Grainger, "is not that it shall be shiny and glossy, but that it shall become deeply imbedded in one's own self.

"I took to the piano, at first," went on Mr. Grainger, "as I dare say most beginners do, because my mother wanted me to, and because she sat down beside me while I practised for two hours daily. Not every one has a chance to study music a great deal, but he may find at least some way to learn the essentials. Then if he be left alone with the instrument, he can evolve his own individual and different style of playing. He can work this out, bit by bit. Personally, I don't see how he can keep his fingers off an instrument—whatever it is—if left alone in a room with it."

This last has been demonstrated during the World War, when countless soldiers whiled away their dreary hours of enforced idleness by mastering the intricacies of musical instruments ranging from the lowly ukulele and harmonica, to fine symphonic instruments. Mr. Grainger's accomplishments during the War included the mastery of the saxophone! This done, he played in the army band.

"That is a direct illustration of a desirable result in the life of any individual who learns to play an instrument," insisted Mr. Grainger, as our conversation continued. "When you can play on your instrument, you will want to play with some one else. That is one of the foundations upon which the art history of Europe rests. The family and neighborhood quartet and other musical combinations have accomplished miracles. What an example Johann Sebastian Bach was! You remember he had twenty-two children, of whom, as I recall, about sixteen lived. He was able to write to a friend—'The whole family can give an account of themselves musically, both vocally and instrumentally.'"

All of this should in no wise be construed as an argument against active listening and courses in music appreciation. "There are certain things," said a well-known educator recently, "which, no matter what my desires or intentions, I cannot be. I cannot be a whole orchestra, a brass band, or even a string quartet. But, through listening carefully, I may come to 'appreciate' the performance of an orchestra, a band, or a quartet. Best of all, I may come, through my own efforts, and the help of friends and teachers, to be able to play some instrument, and then become a member of an orchestra, band, or quartet." All this has much to do with appreciation. It is said that a huge proportion of the most interested spectators at any professional game or tournament of skill are the amateurs. Might this not be true also of concerts?

The part which the courses in instrumental instruction offered in the public schools of the United States plays in the

individual participates in an ensemble performance. The father of one of our Lincoln (Nebr.) piano class students said, not long ago: "No trouble now to keep our children at home. Our girl plays the piano, our boy the violin, and the neighbor's boy, the cello. Now they spend all their free evenings at home playing trios. They're having 'the time of their lives.'

The number of boys and girls participating in school organizations, such as bands and orchestras, is enormous. It is estimated by Mr. C. M. Tremaine of the National Bureau for the Advancement of Music that there were more than 500,000 boys and girls enrolled in school orchestras in the United States last year, and nearly 400,000 more playing in school bands.

Nearly one million boys and girls in these branches of self-played music!

The exact figures may be of special interest, and I quote from Mr. Tremaine's letter:

"According to our records there were 1,110 school bands participating in the state and district contests, organized on a statewide basis in forty-four states. The average membership in these organizations was about fifty in the states which have advanced furthest in this work and between forty and forty-five in the states where it is a younger development. Of course it is usually the longer established and better trained groups

groups and represent only a small percentage of the orchestras and orchestral groups actually functioning in the schools. The average membership of the orchestras participating in the contests last year was about 40,000, which would indicate something like 27,500 young people in these contests. Our composite estimate for orchestras, corresponding to the one before mentioned for the bands, is approximately 35,000 in all, including here, however, even less adequately equipped groups than in the case of the bands. The average in these smaller groups is probably not more than eighteen members, even if we include a large number of high school and junior high school orchestras with fairly full instrumentation but not yet

skill many of the subjects once considered attainable only in early youth."

What an encouragement for those older people who have always loved music, but have never had time to learn how to make it, until recently, when many, either through fortune or misfortune, find that they have much leisure time at their disposal.

Not only should the boys and girls be encouraged to play, but to play good and interesting music, and much that is good can be made more interesting through the efforts of a skillful teacher.

I recall the case of a certain instrumental teacher in New Jersey. His orchestra of boys had been introduced to Bach, not as an old and bewigged "classic," long since dead, but as a live person, who, each evening, rehearsed the compositions he had written during the day, with his own large and musical family. The teacher was astonished, a few days later, to hear one of the boys telling another—who had been absent on account of illness—that "Bach was a regular fellow, who played around nights with his kids."

A week or so after this, toward the close of one of this same teacher's regular orchestra rehearsals, and after almost an hour of strenuous practice, he announced: "Just five minutes more, boys. What shall we play?" fully expecting that there would be a request for one of the new marches that had become such favorites in the school.

But the boys shouted lustily—"Bach! Bach!" and then played one of that composer's daintiest Minuets with the greatest of delicacy and precision. As the players were packing their instruments to leave, a second violin player confided to the teacher that "that boy Bach was sure the cat's whiskers!"

There are countless other stories like this. I love the remark of a tiny girl who said: "I like music because it enjoys me so." Another from a little boy: "Music means pleasing other people, mostly my mother."

Someone asks what is to happen to the playing these boys and girls have learned to do while they were in school, after they leave it. A great many of them will go right on doing it, entertaining themselves and their friends, during their life's leisure hours. Some may never play again—but that will be quite unusual, once the taste and desire for self-performance and self-expression have been developed. There is too much self-made happiness to be had for the taking to ever leave it entirely alone.

In any case, the experience has been invaluable.

THE TREND TOWARD A CAPPELLA

By C. M. Dennis

Dean of the College of the Pacific, Stockton, Cal.

THE great increase in the amount of unaccompanied choral work being done in public high schools of America at the present time, is a phenomenon which should set at rest much of the criticism of musical procedure in our public schools. Granted that there is much that needs correction, the fact that the movement could in twenty-five years grow from nothing to the establishment of juvenile symphony orchestras in the instrumental field and from the abominable "vocal gallop" to large, unaccompanied choirs singing Palestrina, Bach, Elgar, the English madrigalists and the composers of music for the Russian liturgy, proves that the system has met the pragmatic test. Now that high school choral groups are actually launched into the highest type of choral performance, it is easy to look back and trace the development which has made it possible—i. e.: the general improvement in musical appreciation throughout the country, the better training for prospective supervisors, the stimulus provided by great concert choirs, the increased respect for Fine Arts courses on the part of general educators and the warm support given by the public to high school musical organizations.

It is peculiarly gratifying from a social standpoint, as well as a musical one, that young people in the high schools are interested in and attracted by unaccompanied choral singing, as the values in this field lie far beyond mere musical proficiency. Great choral music is usually inspired by noble

texts and any one familiar with the literature of unaccompanied singing, is impressed by the magnificent material represented in the texts. One, indeed, lives in an exalted atmosphere when preparing this type of music for public performance. The necessity of individual submergence into the mass is of no small value in the development of citizens in a democracy; the persistent requirement of concentrated attention and vocal control is directly constructive in the mental and physical development of the adolescent youth; the intimacy with the musical expression of an age when piety and religious devotion played a greater part in common life than is the case today, gives an indirect spiritual value warmly welcomed by all lovers of youth.

A number of factors need to be taken into consideration when one considers this activity in the light of high school conditions. The vocal immaturity of the normal high school student makes it advisable that as large a group as possible make up the a cappella chorus. While a group of twenty or thirty older voices may give adequate performances of the a cappella repertoire, and six singers of the quality of the English Singers may make such performances memorable, a much larger number is needed to make effective performances by a high school group. It is also necessary to keep in mind that there should be more girls than boys in the organization. Many authorities advise an equal number on each part but it seems to

(Continued on page 10)

HOW TO TAKE A MUSICAL VACATION IN EUROPE THIS SUMMER

By MARKS LEVINE

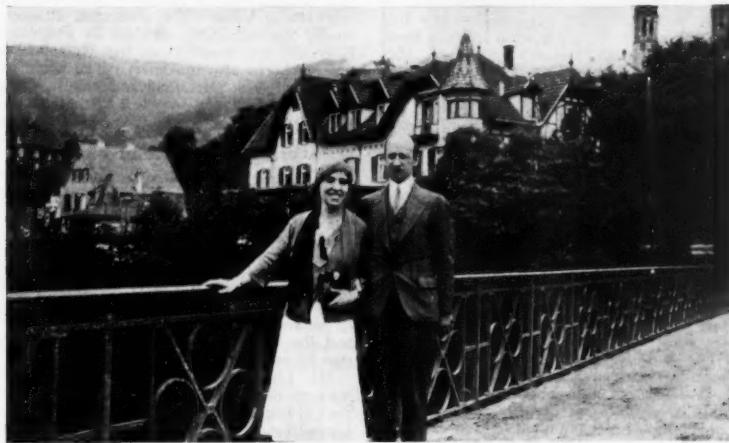
of NBC Artists Service

When, after due consideration and consultation with the financial status, I decided to go to Europe last month, it was principally for a vacation. A vacation, in which blessed state there would not be any such things as the aspirations of artists, the vagaries of managers, the troubles of booking. I would not have to listen even to a concert—or so I thought.

A wiser but I cannot say a sadder man, I have just returned after what turned out to be, call it what you will, a busman's holiday or that newer version, a concert manager's vacation. For this much I have learned. If you are in the concert business you simply cannot get away from music and musicians. And as it turns out, though in

soon. I heard Marcel Wittrisch, tenor of the State Opera, in a performance of Wiener Blut—he is now one of the most popular singers in Germany, and I have made arrangements which will probably bring him to America in the not too distant future. One of the younger artists who is in constant demand in Germany and about whom one hears such general praise is Poldi Mildner, youthful pianist, who is coming here next fall.

After four days of this strenuous Berlin life, I realized that my vacation had not really started yet, so I decided to jump over to Munich in the hope of exchanging music for its more famous product. But upon arriving, I was immediately confronted by Det-



DUSOLINA GIANNINI AND MR. LEVINE

the beginning you thought you wanted to, in the end you find out you never did.

The first concert I found myself surrounded by after only a few days at sea was the *Mauretania's*. But apprehensive of music as I was, this could not help being welcome, for among the several artists appearing were Rosa Ponselle, but lately recovered from an operation, and Dave Apollon with his Philippine Orchestra, on his way to fulfill engagements at the London Palladium.

Landing at Cherbourg is not pleasant, but at least there were no German bands to greet us such as one cannot escape at the German ports. From Cherbourg, I went immediately to Berlin and there of course fell into an inescapable whirl of musical activities and negotiations. There were Horowitz of the Wolff and Sachs bureau, Detmar Walther, their representative for Southern Germany and Rudolf Vedder, personal representative of many important artists, all old friends. And though I definitely stipulated that discussions of artists and their plans were not to enter the conversation it was that which involved us immediately.

A pleasant interlude was meeting with Guy Maier, pianist, who had wandered up to Berlin from Majorca, where he had been collecting some new material on the life of Chopin. Before that, he had been in Norway, and had had the thrilling experience of a visit with Grieg's widow, from whom he gleaned interesting personal bits about Grieg's life. All this material will go into his Musical Travelogues for next season. But during four days of our sojourn in Berlin, Maier was able to forget his multifarious musical activities and help me "see Berlin." What Guy Maier's idea of seeing Berlin was, is beside the point—but we had a pleasant time together. In Berlin, also, I met Hortense Monath, the young American pianist who is looking forward to her recitals next season under the NBC management.

Vacation or no vacation, I must admit that one of my most thrilling experiences on the whole trip was the half hour I spent with Arthur Schnabel, the pianist, composer and pedagogue. I attended one of his class lessons and I would advise every concert manager who wants to get a little closer to his vocation to attend one of these classes as an incentive to better management. I understand Mr. Schnabel plans to visit America in the fall of 1933, if he can get away. His recent success in England has resulted in a series of Beethoven sonata recitals which he will give in Queen's Hall this coming winter.

In Berlin I also met Emanuel Feuermann, popular cellist, who will be heard in America

mar Walther who insisted upon talking about artists and tours. Every shop window I looked into displayed announcements of forthcoming music festivals and tours. There seemed to be no getting away from music in Munich, so I took a plane to Heidelberg.

Hardly had I arrived in Heidelberg and reached my hotel, when I was visited by two concert managers from Mannheim. Word of my coming had gone before me, it seemed, and they had already arranged for me a special concert by the Heidelberg Student Chorus.

Now, in spite of whatever impression the various movies or musical comedies may have created, this chorus is a permanent organization with a regular touring program. Their conductor is an able man, Prof. Hermann Poppen. While the personnel of the chorus changes as the student body changes from year to year, the nucleus remains unchanged for three or four years, which fact enables Dr. Poppen to achieve a well-trained ensemble which acquired an extensive repertoire of student songs as well as classical German lieder. The concert they gave was thoroughly enjoyable, and may result in a short American tour. But what followed the concert was even more enjoyable than the concert. It was what is called *Studenten-Kommers*—a typical German ceremony of serenading, and took place to the accompaniment of half-a-dozen barrels of beer. The greater part of the chorus then insisted on escorting Mrs. Levine and me to the train next morning and serenading us out of town.

The train landed me in Baden-Baden, where I was met by Dusolina Giannini, and in a six hour motor ride through the German Black Forest we succeeded not only in enjoying the beautiful scenery of the region but in laying plans for Miss Giannini's forthcoming tour in America, Europe and other continents for the next three seasons. One of the things Miss Giannini is particularly looking forward to is her debut in the role of Carmen which will take place in October, either in Hamburg or Karlsruhe. Next spring, she will sing Carmen at the Berlin State Opera, where an entirely new *mise-en-scène* and a first class cast will surround the American singer in her new role. While in Baden-Baden, I intended to look in on Carl Friedberg, the pianist, who has a home there, but we missed connections in that maze of musical activities.

Evidently Germany was no place to relax and get away from music, so finally with great determination, I crossed the border and fled to Paris. With mingled delight and dismay, the first personage I encountered there was the indefatigable Mr. Hurok, my colleague, who for two days filled me with

tales of the exploits of Mary Wigman, Escudero, the Vienna Choir Boys and Shan-Kar and his Hindu musicians. In addition to that, he discussed with unbounded eloquence and enthusiasm, the artistic status of every dancer that has graced the stage of Europe for the past century or who may develop within the next fifty years.

The Sakhroffs, that pair of dancers who have been in Paris for some time, are now definitely under Mr. Hurok's managerial wing. And more than that, he has been negotiating with and signed up several others, who, he claims, will thrill America as much as any dancers who have yet appeared here. All I can say is, when it comes to appraising dancers, Mr. Hurok ought to know.

After two days of this, I was thoroughly fed up on dancing, so I bade good-bye to Paris and went over to London to finish my so-called vacation. And here, thanks to the thoughtful arrangements of Florence Austral and John Amadio, I really managed to have a vacation in their home in West Hempstead. Still I had a couple of days in the musical world of London, meeting Mr. Holt who is carrying on the Powell and Holt tradition of Celebrity Concerts; Sir Thomas Beecham, conductor, impresario and wit, who, in spite of his recent financial reverses, keeps on handing out the Beecham pills of humor and music; L. G. Sharpe, who looks after the English musical activities of Paderewski, Giannini and Levitzki; F. Gaisberg, British manager of His Master's Voice, who proudly conducted me on a special tour of the new recording studios and showed me the latest facilities for orchestra and solo recording.

And last, but certainly not least, I spent a delightful week-end with Conchita Supervia and her husband, Ben Rubenstein, at their estate, Timbers, at Rustington on the south coast of England. Mme. Supervia had just given two concerts in Paris and was looking forward to a gala season of opera at the Théâtre Sarah Bernhardt, Paris, where she will sing *La Perichole*, to her American tour of January and February next, and to a Spanish season of opera and concert now being planned for her in her native land.

One of the attractive features of Timbers is the series of hothouses Mr. Rubenstein has built and is still building. He is a horticulturist, and Mme. Supervia takes a keen

SECOND INTERNATIONAL BRUCKNER FESTIVAL

The second International Bruckner Festival will be held in Vienna from October 19 to October 23 under the auspices of the International Bruckner Society. The annual festival meeting on October 21 attended by representatives of all the domestic and foreign branches of the society will be the occasion for performances of unknown and little known orchestral and choral works of Bruckner. At one of the festival concerts the Vienna Philharmonic under Clemens Krauss is to give the first public performance of the original version of Bruckner's ninth symphony. At a memorial service to be held in the former Imperial Chapel (Burgkapelle) in honor of Franz Schalk, late honorary president of the society, Bruckner's Requiem will have its first hearing. The remaining festival days will include an orchestral concert, an evening of chamber music and a program in the cathedral of St. Stefan.

Richard Wagner Memorial Association Organized

The Richard Wagner Memorial Association recently incorporated and organized to commemorate the fiftieth anniversary of the death of Richard Wagner, which occurred in Venice on February 13, 1883, has announced a nation wide membership campaign through its prospectus. The association is now planning to sponsor Wagnerian Memorial performances of opera, concerts, recitals, and lectures of the works of Richard Wagner in New York and other cities in the United States and Canada.

Members joining the association are to receive a special discount of twenty-five per cent on all admission tickets for the performances, as well as other privileges now being formulated by the management. The organization has been founded as a non-profit



THE HEIDELBERG STUDENT CHORUS greeted Mr. Levine and serenaded him. Left to right, front row, Karl Jerdmann, Mannheim Concert Director, Mr. Levine, Mrs. Levine and Dr. Poppen, director of the chorus.

interest in his work. His flowers have been awarded first prizes in many flower exhibitions, especially his orchids, gladioli and dahlias.

This completed what the newspapers would call "a combined business and pleasure trip"—and I will let the reader judge to which side the combination leaned. My return voyage on the SS. New York was uneventful. With the exception of the inevitable German band, there was no music or musical discussion on board.

Romakof Re-engaged with New York Orchestra

Vasily Romakof, baritone, who recently was heard as soloist with the New York Orchestra (Modest Aultschuler, conductor) at the George Washington Stadium, New York, was reengaged for an appearance there on August 9. At the latter concert Mr. Romakof sang an aria from Borodin's *Prince Igor*.

association as all the net proceeds are to be devoted to create a suitable memorial in America to honor the master.

Army Bands Reduced to Eighty-Three

The new appropriation bill has made it necessary for the War Department to reduce the number of bands in the United States Army to eighty-three. This throws out eleven organizations. The instruments of the ousted musicians are to be sent to warehouses, and the bandsmen will hold themselves ready to fill the ranks of the remaining music units as their members retire from the service.

Strauss' New Opera

VIENNA.—Richard Strauss reports progress on the scoring of his opera, *Arabella*. The work is scheduled for first performance at the Dresden Opera next summer.

L. M.

IN NEXT WEEK'S ISSUE:

THE NEED FOR MORE AND BETTER EQUIPPED TEACHERS—

By Nell Griscom Gillard

Robin Hood Dell Concerts Conducted by Five Leaders

Harmati, Smallens, Mendoza, Sodero, and Pasternack Wield
Baton — Frances Nash Appears as Successful Soloist

PHILADELPHIA, PA.—The July 19 program had Sandor Harmati as guest conductor of the Philadelphia Orchestra at Robin Hood Dell. Mr. Harmati offered Gilbert's Negro Comedy Overture and the Borodin symphony in B minor, both given readings full of color and vitality. The second half was made up of Habanera (Aubert); the Indian Flute Serenade of Skilton; two Grainger numbers, The Nightingale and the Two Sisters and Spoon River, and a Wagner excerpt. The visiting leader was warmly received.

Mr. Harmati conducted again on Wednesday, when Frances Nash appeared as piano soloist, giving a brilliant performance of Liszt's Hungarian Fantasy. Miss Nash played with impeccable style and technic, a depth of feeling that brought her an ovation from orchestra and audience. Orchestra numbers were Ballet Suite by Gluck-Mottl; the interesting Midsommerwakta of Alfren, and the Brahms symphony in C minor.

On Thursday evening, Mr. Harmati opened with an admirable interpretation of Beethoven's Pastoral Symphony. Other numbers were Granados' intermezzo from Goyescas; Griffes' White Peacock; Little Caprice by Harmati, and Dance of Salome by Strauss.

On Friday Alexander Smallens returned for one evening to conduct the orchestra in Carnival Overture by Dvorák; overture to Magic Flute by Mozart; Grieg's Peer Gynt Suite, and the suite from The Sleeping Beauty by Tschaikowsky. The remainder of the program consisted of numbers by the Choral Club of the Musical Art Society of Camden, N. J., under the leadership of Henry S. Fry. The chorus sang Swansea Town, Cradle Croon, Crossing the Bar, By Babylon's Wave, and Negro spirituals, all of which showed careful work and good tonal effects. Raymond B. Heston was the accompanist.

On Saturday David Mendoza made his first appearance as guest conductor at Robin Hood Dell. The highlight of the evening was his reading of Schumann's symphony No. 3 (Rhenish) in which he showed a fine feeling for rhythm and nuance. There

were also three dances from The Bartered Bride by Smetana; two Bach numbers and Massenet's Scenes Neapolitaines.

On Sunday Mr. Mendoza offered Wagner's overture to Rienzi, followed by Johann Strauss' Blue Danube Waltz; selections from Puccini's La Bohème; introduction and march from Le Coq d'Or by Rimsky-Korsakoff; Tschaikowsky's Andante Cantabile; Praeludium by Jarnefelt; Un Tabitaria by Liadoff, and Ippolitoff-Ivanoff's Caucasian Sketches. The audience was large and appreciative.

Mr. Mendoza devoted the first part of Monday's program to Beethoven's seventh symphony, and his interpretation was cordially received. This was followed by Wagner's Tannhäuser overture; L'Arlesienne Suite by Bizet, and Tschaikowsky's Capriccio Italienne.

Mr. Smallens returned on Tuesday to conduct Mozart's D major symphony; Overture to Iphigenia in Aulio of Gluck; The Enigma Variations of Elgar; and Stravinsky's Firebird Suite, after which Mr. Smallens was recalled several times.

Another guest conductor held sway on Thursday. This was Cesare Sodero, who offered a colorful program and showed admirable control of the orchestra. The numbers were the director's own overture, Prometheus; Humperdinck's Dream Pantomime from Hansel and Gretel; Schubert's overture to Alphonso and Estralla; prelude to Act IV from Herodiade by Massenet; gigue and finale from Henry VIII by Saint-Saëns; William Tell Overture by Rossini; the Dance of Camorristas from The Jewels of the Madonna (Wolf-Ferrari), and Wagner's Ride of the Valkyries. The second half brought the Hall Johnson Negro Choir, whose popularity was attested by an audience of 8,500. The first two numbers were for male voices, Who Built de Ark and Ol' Black Joe, with Ezekiel Saw de Wheel as an encore. Then the women joined in singing Way Over Beulah Lan', I've Been 'Buked, John de Revelator, Water Boy Fantasy, St. Louis Blues, and Little Black Train Is Coming. A group of requested numbers was granted: It's All Over Me, I've Heard of a City Called Heaven, and, at the request of the members of the Philadelphia Orchestra, the St. James Infirmary Blues.

Another capacity audience came on Friday evening to hear the choir and the orchestra with Mr. Sodero.

Saturday brought the fifth of the guest conductors to Robin Hood Dell. Josef Pasternack, a vigorous and authoritative leader who directs everything he plays with warmth and sincerity, chose all Beethoven for the first part of the program and all Wagner for the second. The former was represented by the Egmont and Fidelio overtures and symphony No. 8. The Wagner numbers were Wotan's Farewell and Magic Fire Music from Die Walküre; Lohengrin excerpts and overture and bacchanale from Tannhäuser, the last two arranged by Mr. Pasternack. He was cordially applauded by one of the biggest audiences of the season.

With Mr. Pasternack again conducting, Sunday's list opened with Berlioz' overture, Carnaval Romain. But it was Mr. Pasternack's reading of the Tschaikowsky Symphonie Pathétique which found most favor with the large audience. He was recalled repeatedly and deservedly so. There were also Dvorák's overture, Carnival, air for string orchestra by Bach-Wilhelmj; a Slavonic dance by Dvorák; three pieces from the Damnation of Faust by Berlioz, and Smetana's On the Banks of the Moldau. For his last evening Mr. Pasternack chose shorter numbers, comprising Johann Strauss' overture to Die Fledermaus; Handel's Largo; Finlandia by Sibelius; the bacchanale from Samson and Delilah by Saint-Saëns; Tales from Vienna Woods by Johann Strauss. Following the intermission were Polovetsian Dances from Prince Igor by Borodin, and pieces by Weber, Bizet and Tschaikowsky. Mr. Pasternack was recalled several times at the conclusion, and the audience evidently was loath to let him say *au revoir*. These concerts of Mr. Pasternack have been exceptionally meritorious. E. F. S.

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EUROPEAN MUSIC FESTIVALS IN 1932

August		
July 18—Aug. 20	Munich	Opera Festival: Mozart-Wagner.
July 25—Sept. 6	Milan	Opera and Concert Festival.
July 30—Aug. 31	Salzburg	Salzburg Festspiele.
Aug. 15—30	Verona (Italy)	Open-Air Opera in the Arena.
Aug. 21—26	Salzburg	Second International Bruckner Festival.
Aug. 23—28	Munich	Opera Festival: Pfitzner-Strauss.

September		
Sept. 3—15	Venice	Second Biennial International Festival of Modern Music.
Sept. 6—9	Worcester (England)	Three Choirs Festival.
Sept. 10—11	Cassel (Germany)	Chamber Orchestra Festival.

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Double Skilton Première at Interlochen, Mich.

The High School Orchestra Camp at Interlochen, Mich., devoted its August 11 program to two new compositions of Charles Sanford Skilton, of the University of Kansas. These were an American Indian Fantasy for cello and orchestra, with Philip Abbas as soloist, and a cantata, Ticonderoga, on the poem of Robert Louis Stevenson, for male chorus and orchestra. The composer was guest conductor for both works.

The fantasia was originally composed for organ at the request of Pietro Yon, to whom it is dedicated, and who has steadily featured it on his tours for the past ten years. Other organists have used it and it is included on the program of the National Association of Organists at Rochester, N. Y., August 21. A shore time ago the composer arranged it as a concert piece for cello and orchestra at the suggestion of Engelbert Roentgen, then soloist of the Minneapolis Symphony Orchestra, who aided in preparing the cadenza. Mr. Abbas is the first artist to present it to the public, having studied it with the composer at his home in Lawrence, Kans.

The cantata, Ticonderoga, is built about one of the world's great ghost stories, which had its beginning in the Scottish Highlands in 1746 and its ending in New York State on the field of battle in 1758. It has a variety of scenes, a tragic duel, a ghostly visitation, bagpipe music, a military march, an Indian battle, music in which the composer is particularly at home, as may be witnessed by the fact that his War Dance has already had four performances this summer at the popular concerts of the Boston Symphony Orchestra for the fifth successive season.

Il Trovatore at Federal Hall New York

The Puccini Grand Opera Company, Philip F. Jenni, director, gave a good performance of Il Trovatore at Federal Hall on August 4, which was attended by a surprisingly large audience. The occasion may be recorded as a decided success on the strength of which a series of nine or more operas will be given.

With the copy of historical Federal Hall as a background and on a stage that had for its only props artificial flowers and shrubs, the company went through its action and singing with aplomb. Outstanding among the cast was Marie Powers, late of La Scala, who was heard here in recital last season. Miss Powers possesses a contralto voice, rich and vibrant in quality, which she used

intelligently in the role of Azucena. She acted with conviction that was felt by the audience and it is to be hoped that this American opera debut may bring other similar engagements which she well deserves.

Leonora was sung by Lola Monti Gorsev who gave a creditable account of herself vocally. Pasquale Ferrara made satisfactory Manrico and a familiar Count di Luna was Mario Valle. The orchestra, although small, was admirably handled by Fulgenzio Guerrieri, and members of the Metropolitan Opera chorus also took part. The performance went with refreshing smoothness, being marred slightly now and then by the L trains that seemed, in deference to the Verdi opera, to creep by.

J. V.

Palmer Christian's Activities

Palmer Christian, organist and teacher, has been teaching extensively until the middle of August at the summer session of the University of Michigan at Ann Arbor. Four of his students gave graduation recitals there; three with a degree of Bachelor of Music and one with the degree of Master of Music. Mr. Christian reports that he has had the biggest summer class by one-third that he has had since being at Ann Arbor.

Mr. Christian has been appointed chairman of the organ and choral committee of the Music Teachers National Association convention to be held in Washington in December. In addition this prominent organist is also a member of the committee of the National Federation of Music Clubs, having selected the organ numbers for the next contest to be held in Minneapolis next May or June.

Mr. Christian is now taking a five or six weeks' vacation motoring through New England.

Seagle Colony Notes

Carlton Gauld, bass-baritone of the Metropolitan Opera in New York last season, will sing with the Opéra-Comique in Paris next season, he writes to Glenn Friermood, at the Seagle Colony. His French season includes a year's contract beginning in October. It was Glenn Friermood who took Gauld to Seagle some years ago, after the singer had been studying with Friermood in Indianapolis for four years. Mr. Gauld spent a summer or so at the Seagle Colony. Gauld accompanied Mr. Seagle to France for a winter at the DeReszke-Seagle School in Nice, where he worked with this teacher and then under Jean de Reszke. Mr. Gauld stayed with de Reszke until the death of the great artist. Mr. Gauld appeared in many of the performances there during those last few years of the DeReszke-Seagle School.

Following this came his seasons of opera in France under Reynaldo Hahn, composer and opera impresario, at Cannes in the winter and at Deauville in the summer. This was followed by a season in opera at Buenos Aires and last year with the Metropolitan Opera Company. Mr. Gauld is at his home at Crawfordsville, Ind., for the summer. Ocie Higgins, soprano for the past two seasons of the New York Opera Comique, will sing over the air in Chicago where she is to teach. She is an Indianapolis girl who came to Mr. Seagle through Mr. Friermood. Miss Higgins is again at the Seagle Colony this summer.

J. B.

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**Frederick W. Schlieder Closes
Lecture Series at Chicago
Musical College**

Frederick W. Schlieder, of the theory department of the Chicago Musical College, has closed a series of Monday evening lectures on the general subject, Creative Music Study and Improvisation. The lectures on original philosophy of music study and teaching worked out through years of research and experience by Mr. Schlieder approaches the subject from the standpoint of "growth through creative activity."

Mr. Schlieder believes that "the importance of improvisation as a means of developing the musical creative faculty has never been fully appreciated. Hitherto it has been considered as a consequence of harmonic and contrapuntal training and a more or less accidental result of the ability to harmonize melody and figured basses on paper. As a matter of fact, improvisation is the prerequisite of all self-expression in music, and bears the same relationship to composition that speech does to writing. It is significant that practically all the great musicians of the past were as proficient in improvising as they were in written composition."

The modern approach to the subject of harmony and composition is illogical, in the opinion of Mr. Schlieder. "Chord knowledge and the conscious use of certain harmonic laws, as a written demonstration of musical understanding, come after the student has achieved, almost unconsciously, a degree of facility in their use. This reverses the usual order of learning the language of music, but, as a matter of fact, it is the manner in which one learns any other language. The old theory that musical creation is a gift imparted to a chosen few has been replaced by the knowledge that music is a language based upon definite laws of construction and progression. Anyone is able to learn these laws, understand and express them, if properly instructed."

In questionnaire form Mr. Schlieder expressed his conception of the growth and development of musical power in the child's experience. "What should be the first contact the individual should have with music? To hear and listen to music, just as the eyes see and look at objects and their movements.

"How early should this begin? As early in the life of the child as possible.

"What should it know? Nothing. Nature is carrying on its work in its own way.

"What should the child do? Hear and listen, absorb and respond.

"What can it do?" Imitate. This is the child's initial experiment.

"What can be done for the child? Teach it to sing songs from memory. Teach it to dance and to move gracefully, and thus stimulate the power of judgment. Every human being possesses an art-sense which it reveals in many ways other than in an endeavor to create or design. A feeling of that which is nice, fine, and beautiful is at the root an art-sense.

"Does the foregoing depend upon the musical talent of the child? No. Talent is earnable by proper exercise.

"What does the child know at this stage? Much as feeling, but little that the intellect can frame into words in response to questions.

"What does the child experience as a result of tonal and rhythmic exercise? The child senses first tonality. The keynote is the center of tonality and is solely a matter of feeling. The power to relate all scale degrees to the keynote, as well as to one another, constitutes scale-consciousness. In the development of scale-consciousness . . . the instructor must sense and know not only the details of tonal relativity, but must know how to direct the intelligence of the child in order to awaken like experiences in its own musical domain.

"What does the child now know? Intuitively much; intellectually little.

"How much should be known at this stage? Only as much as will serve as a means of understanding between instructor and pupil in order that the exercises given may be self-directed.

"What does the child know rhythmically? Nothing save the impressions through memory of impulsive time durations, and what should be done to unite them in a progression of durative times. This is sufficient.

"Is it advisable to introduce the technical practice of musical instrument before this initial stage of development has been reached? No. Because the absence of a background of relative tone and time experience and an intuitive sense of the lawfulness or correctness of such experiences can but lead to technical drudgery and final discontent."

Moranzone Returns From Europe

Among those arriving in New York on the SS. Lafayette were Roberto Moranzone, conductor, and Attico Bernabini, choral director, both formerly of the Chicago Opera and now affiliated with the Cosmopolitan Opera Company. Other passengers included Thelma F. Jerguson and Frances Pugh, singers.

Launching Two Great Singers in the Most Beautiful Joint-Recital Program Ever Arranged!



Photo by Marchand

From the
Royal Theatre
de la Monnaie
Bruxelles

Season Opens
November 15th



Photo by Marchand

CLARE CLAIRBERT ANDRE D'ARKOR

Europe is telling us this season!

MARSEILLES MATIN—We hasten to say to those who were not at the Opera yesterday how great our joy was in listening and applauding with the entire theatre this great artist and perfect virtuoso, Madame Clairbert. We knew her only by reputation and it was not misleading. We did not believe that it was possible to find anywhere so much charm, so much finish, so much musicianship as marked the performance of Madame Clairbert in Lucia. Her register is complete, her vocalizing is the trill of nightingale and the roulades of flutes. She sings absolutely without effort, without unusual gesture, with taste and great art. It is the voice of the good God which serves this young and beautiful singer. It was a complete revelation. She was acclaimed, recalled. In the lobby the name of Patti was evoked. Her success has been the greatest that a public and director could wish for.

L'EVENTAIL—The exceptional vocal and musical qualities of Mme. Clairbert made possible the revival of works of the past in which there appeared famous and brilliant interpreters of whom the greater number has vanished or else retired from the scene. Everywhere the critics made comparisons, here are the most illustrious ones: Patti, Melba, Sembrich.

LA GASSETTE—The role which Mme. Clairbert sings in Dinorah has always been the despair of singers who have not the throat of a nightingale. There is a scene in the frenzy in which the heroine dances with her shadow. In all this dancing she sings, of course this goes without saying, as is the case in the theatre always when heroines go mad. Mme. Clairbert sang the famous Waltz of the Shadow with a virtuosity without parallel picking the rarest pearls of the music as if playing with them.

LE PETIT MARSEILLAIS—Mme. Claire Clairbert interprets Lucia in grand singing. One admires her beautiful voice of a purity and exquisite precision and also the remarkable art of a singer who is truly superior. The public was fascinated and most enthusiastic. She was deservedly the object of many and triumphant ovations. She belongs to the immortals.

LE SOIR—Mme. Clairbert secured a new success—and how quickly—in Dinorah in which she gives the charm of a youthful incarnation and the enchantment of a most brilliant vocal performance.

L'EVENTAIL—She is a marvelous Dinorah, having the voice, the talent, the personal charm, all that which can make of the interpretation a thing dreamed of.

LE SEMAPHORE—Her voice perfectly poised expanded with an eclat and a facility which permitted the most brilliant effects. I must say that Madame Clairbert enchanted her public. Her season here has been one continual ovation.

SAISON MONDAME—Mons. D'Arkore was a very worthy partner of Madame Clairbert. His very ample voice lent itself magnificently to the music of Rigoletto. He sings with consummate art.

L'EVENTAIL—M. D'Arkore made an ardent, at the same time touching and tender Romeo. It is a long time since we have had an opportunity to applaud a voice as beautiful as his, and one as remarkably trained. Since his entrance at la Monnaie, this young artist has acquired an authority which is undisputed. His voice is full of charm; his diction remarkable. This is what we call a singer!

LA SEMAINE THEATRALE—M. D'Arkore was more wonderful than ever in Rodolphe. Though this role hardly favors tenors the resources of M. D'Arkore are rich enough to lend remarkable relief to it. His aria of the second act brought prolonged and enthusiastic applause.

LA FLANDRE LIBERALE—M. D'Arkore made the role of Chevalier des Grieux remarkable. His youthful seduction, his easy elegance, his perfect diction, and delightful accents in calmness and passion merited these great ovations. He sang beautifully. He sings "La Reve" with consummate art and exquisite ingenuity. His charming personality and great artistry is established more favorably from day to day.

LE JOUR—M. D'Arkore is the dreamy tenor of the Opera Comique. His voice is brilliant and supple; he sings musically, with fine intelligence and good taste. He has a beautiful carriage, easy and distinguished performance and elocution. In fact he has everything that makes for success and justifies the warm ovation which his remarkable interpretation of Georges Brown received.

L'ETOILE BELGE—M. D'Arkore of the Opera Comique, Paris, at the Theatre de la Monnaie made a striking Rodolphe, his tenor voice is one of purity and resonant suppleness which he uses with extraordinary ease. He subdues it with very expert variations. The enthusiastic audience showed warm acceptance and appreciation of his remarkable fine voice and acting.

LA LIBRE BELGIQUE—We found the role of Romeo very suitable to M. D'Arkore's voice and youthful charm. The penetrating melodies of sound took on new grace, freshness and poetry as sung by him. He was justly applauded at great length after the famous aria. He is established as one of the great tenors of the world.

DERNIERE HEURE—M. D'Arkore sang the role of Georges Brown with ease and grace, and a great deal of animation. It is with a beautifully caressing voice that he relates the beautiful romance and the famous ballad of the Chevalier of Avenel in the second act.

LE SOIR—As actor and singer equally, M. D'Arkore plays a Romeo that is extremely vibrant and sings with an intimate tenderness at all times. In everything he does he shows a rare intelligence and unusual good taste.

Management

CHARLES L. WAGNER, 511 Fifth Avenue, New York

The Trend Toward A Cappella

(Continued from page 6)

the writer that the law of balance is determined by the ear, rather than by the eye. One must take into consideration that the average boy's voice at this age more than overbalances the voice of a girl. An excellent way of beginning such work is to combine two good glee clubs for occasional study and performance of a cappella material. In selecting voices, there is little change from the procedure used in selecting other high school choral groups with the possible exception that one must be more careful than usual regarding intonation and intelligence. So sensitive to pitch do such groups become, that one or two voices in a large group may cause the entire organization to adjust its

belief in sixteen years of experience in his own organization, where the piano is never used except as an emergency measure. If it is true that one gains power by activity and not by observance or listening, there is little room for the contention that a group should sit quietly while the director plays their respective parts on the piano before allowing them to participate. One of the finest values in a cappella singing, the development of initiative and courage as well as a feeling for genuine vocal effect, is lost in such a procedure.

A word might be said regarding the spirit of the organization. It is not until some noteworthy performance is given that an a



THE A CAPPELLA CHOIR OF THE COLLEGE OF THE PACIFIC, Stockton, Cal., Charles M. Dennis, director. Mr. Dennis was the conductor of the National High School Chorus at the Cleveland Conference in April.

singing to the faults of the few. While stupidity is bad enough in any organization, it can create infinitely more ruin when there is no accompanying instrument to cover up the resulting difficulties.

Happily, music for such organizations is no longer a problem. For a long time, only those numbers resulting from the formation of the Choral Arts Societies early in the century were available but now all the publishers seem to be vying with each other in placing on the market excellent material selected from the masterpieces of unaccompanied song literature. It is particularly gratifying that some attention is being paid to arrangements of American songs, particularly those of Stephen Foster. If you have thought of Listen to the Mocking Bird, as an old "chestnut," you are due for enlightenment when you hear a good a cappella choir give an intelligent interpretation of Joseph Cockey's arrangement of this old American song. The writer is a strong adherent of the policy of assuming that the members of the organization have sufficient musical ability to learn the numbers determined upon and to work out their musical problems without the aid of the piano. He has proved the truth of this

cappella choir approaches its highest morale. The comradeship that comes from unselfish working together toward the achievement of a high artistic ideal is one of the most significant results to be achieved. While uniform attire and insignia are excellent contributions to such a fellowship, the chief ingredient is the students' confidence in the artistic integrity and choral craftsmanship of the director.

Roberto Ida and the Verdi Trio Give Program

Roberto Ida, violinist, and the Verdi Trio, whose members are Vera McIntyre, soprano, Rolf Gerard, tenor, and Norman Ober, baritone, were presented in concert by Clara Dellar on July 26 at The Croydon, New York. Mr. Ida played a movement from Vieuxtemps' Fantasia Appassionata, and pieces by Wieniawski, Gardner, Joseph Gosec, Sarasate, Cui and Monti. He displayed a firm, even tone and his playing had depth and imagination. The trio were heard in numbers by Curschmann, Saint-Saëns, Verdi and Speaks and three Negro songs. There was tonal and expressive coordination in

their voices. The trio's choice of music indicated the adaptability of their interpretative powers. Enthusiastic applause rewarded both instrumentalists and singers. Beatrice Raphael was at the piano for the vocal ensemble; Cosmo Pusateri for Mr. Ida.

M. L. S.

Seattle Ensures 1932-33 Orchestra Season

Basil Cameron is to conduct the Seattle Symphony Orchestra of Seattle, Wash., in five concerts next winter. This series has been made possible through the cooperation of the Musicians' Association and of the Seattle public, who have contributed the amount necessary to ensure the 1932-33 season. Mr. Cameron is due in the West Coast city on November 1. From Seattle the English conductor goes to California to direct the San Francisco Symphony Orchestra for a period of six weeks.

Hall Johnson Negro Choir at Lewisohn Stadium

The Hall Johnson Negro Choir, Hall Johnson, conductor, were the assisting artists on August 2 and 3 at the Lewisohn Stadium (New York) concerts of the Philharmonic Orchestra. The audiences responded to the simplicity and sincerity of the choir and the pathos of their singing in programs of traditional Negro airs and Echoes from The Green Pastures.

The orchestral offerings throughout the week, under the direction of Albert Coates, included the second and fourth symphonies of Brahms; diverse works of Tchaikovsky; Elgar's introduction and allegro for strings; compositions of Richard Strauss, Ravel, Liszt, and others. An all-Russian program closed the sixth week of the concerts on August 7. Rimsky-Korsakoff was represented by his Dance of the Buffoons, The Bumble Bee and Scherherazade; Tchaikovsky by his Francesca da Rimini and 1812 overtures; and The Musical Box by Liadoff and Cosatchoche by Dargomijsky were also played.

United States Orchestra to Offer Latin American Music

The United States Orchestra of Washington, D. C., an organization of 110-pieces, is made up of musicians from the Army, Navy and Marine Corps. The leaders are Captain William J. Stannard (Army); Lieutenant Charles Bentler (Navy), and Captain Taylor Branson of the Marines. This orchestra, which has been featuring Latin American music for several seasons at the Pan American Union, gives its sixty-third concert there on September 12. Most of the numbers for this program are to have their first hearing in this country. There will be scenes from the Brazilian opera, *Il Guarani*, with Yolanda Norrissa, Brazilian soprano, and Leopoldo Gutierrez, Chilean baritone, as soloists. Also scheduled is a special concert for the delegates to the Convention of Music Teachers' National Association in Washington next December. Emma Otero, Cuban soprano, is promised as guest artist, and she will introduce songs by Eduardo Sanchez de Fuentes of Havana.

Cohn, Lambert and Morse Give Croydon Musicales

Mrs. Jack Cohn, contralto, Joan Hereford Lambert, pianist, and Lloyd Morse, tenor, were presented by Clara Dellar in the tenth of a series of salon concerts at the Croydon, New York, on August 2. Miss Lambert displayed technical and interpretative finish in the Verdi-Liszt Rigoletto Fantasy and her own composition, The Fountain. Mrs. Jack Cohn brought expressive vocalism to Mozart and Thomas items, Bergerettes by Weckerlin and three songs by MacDermid, Dvorak and Fox. Mr. Morse sang operatic excerpts by Meyerbeer and Puccini and numbers by Frank H. Grey, Willeby and d'Hardelot with finesse. Cordial applause rewarded all three artists.

M. L. S.

Chenkin in Roumania

Victor Chenkin, Russian singing actor, is now on a concert tour of Roumania, this to be followed by engagements throughout Poland. Chenkin returns here with new character songs later in the season and will begin his American tour in Boston after the first of the year.

Wissow's Summer Engagements

Josef Wissow, pianist, played on June 9 at the Yorkship School, Fairview, Camden, N. J., giving a program of Schubert, MacDowell, Brahms, Chopin, Moszkowsky, Granados and Liszt numbers. He was heard also in recitals at Swarthmore, Pa., July 3, and in Philadelphia on July 20.

Bori Back From Europe

Lucrezia Bori, soprano of the Metropolitan Opera Company, returned from Europe, August 3, on the SS. Europa. Miss Bori

PRIMA DONNA RETURNS



LUCREZIA BORI,

Metropolitan Opera soprano, photographed with Berthold Neuer, official of the Knabe Piano Co., aboard the SS. Europa on its arrival in New York on August 3. (Photo by Fotopress.)

has been abroad since the middle of April. The next month is to be spent with friends in the Adirondacks. Miss Bori's concert tour, so arranged as not to interfere with her Metropolitan activities, opens the middle of October and includes appearances in Chicago, Detroit, Louisville, Baltimore, New Haven, Hartford, Rochester, Boston, Washington, D. C., and Pittsburgh.

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Cincinnati Hears Gypsy Baron and La Forza del Destino for First Time

Eighth Week of Grand Opera to Be Followed by Two Weeks of Operettas

CINCINNATI, OHIO.—The eighth and final grand opera week at the Cincinnati Zoo Opera House presented two works that were new to the audience, *La Forza del Destino* (Verdi) and *The Gypsy Baron* (Johann Strauss). Van Grove's choice in casting the former was a happy one as this opera takes artists of first rank to sing each separate role. In consequence the audience was enthusiastic and applause broke through repeatedly before an aria, duet, or trio was completed.

Perhaps the soprano rôle is thought of as the leading one of the opera, but upon hearing it we find the tenor has all the laurels, and indeed Mario Duca as Don Alvaro won them consistently throughout the evening with his fine singing and keen understanding of the three phases of his rôle. He was admirably suited to his part and won recalls and shouts of *bravo*.

Although the *Pace, Pace* makes this opera especially grateful for the soprano the tenor rôle far outshines it. However, Myra Sharlow was at her best as Leonora and found many opportunities to display her perfectly produced voice. Like the other artists she came in for a rich share of applause.

Joseph Royer was the avenging Don Carlos, singing with fervor and fine understanding. Herbert Gould's voice was never better and every one regretted that as the Marquis he was murdered in the first scene. For Natale Cervi this week marked the anniversary of fifty-two years of singing on the operatic stage. He made the sacristan a delightful character and his voice was vigorous and clear. Lydia Dozier, with her smart playing of the side drum as *Preziosilla*, sang prettily. The chorus, especially the male section was greatly applauded. Minor rôles were sung by Martha Dwyer, Benjamin Landsman, G. Cavadore, T. Mazimbene, Max Toft.

The overture was played between scenes

Imperial Opera Closes Successful Season in Sydney

Carmen Sung by Grace Angelau in Few Hours' Notice

SYDNEY, AUSTRALIA.—The final performance of the Imperial Grand Opera Company was witnessed by a crowded audience, many standing, who were unable to obtain seats. All available space was occupied. At the conclusion, speeches were delivered by the two promoters, George Nasoor and S. E. Chatterton. E. J. Tait spoke on behalf of the J. C. Williamson, Ltd. The company left for the Melbourne season the following day. Fifteen operas have been produced during the season of eleven weeks.

Owing to the indisposition of Castagna, Grace Angelau, at a few hours' notice, appeared in the name part of a recent performance of *Carmen*. The audience showed their enthusiasm by recalling her repeatedly after each scene. Miss Angelau gave a vivid portrayal of the cigarette girl and sang effortlessly and brilliantly.

The newly formed musical section of the United Association of Sydney has organized a series of mid-day concerts at the Savoy Theatre. The first was held on July 1st. The artists contributing were Gwen Selva (who sang a group of modern French and old English songs), the Conservatorium Quartet: Muriel Buchanan, Blodwen Hill, Florence Forshaw, and Rosamond Cornford. Their performance of Beethoven's C minor quartet No. 4 was excellent. The program included Glazounoff's *Oriente*, Raff-Pochon's *The Mill* and Ole-Bull-Svendsen's *Melodie* in D.

Joseph Szigeti opened his Australian tour at Perth, Western Australia, and with his accompanist, Prince Nikita Magaloff, played to crowded houses. He was a guest at the Perth University. He included in his programs Mozart and Bach concertos and compositions of Dvorak, Ernest Bloch and De Falla. The violinist is also to give a series of concerts in Adelaide, S. Australia. His first appearance in Sydney occurred on July 28 at the Town Hall.

John Brownlee is singing to crowded audiences in Melbourne. His concert at Geelong, his native town, was a record one arousing demonstrative enthusiasm.

ELIZABETH PLUMMER.

Morgan Trio Plays for Blind Veterans

The Morgan Trio gave a concert at the Phare de France, Paris, last month for veterans blinded in the World War. Their ensemble numbers were trios by Liszt and Beethoven, Melodie by Marie Antoinette

and created such a profound impression that the audience demanded the ovation shared between Van Grove and his men of the orchestra.

MOLTORE AND COE GLADE IN THE GYPSY BARON

Colorful, tuneful, charming from every angle except that it was sung in an inadequate English translation, *The Gypsy Baron* delighted an audience that thronged the house in spite of a thunderstorm and record-breaking rains. The audience felt well repaid for coming because Edward Moltoire in the title rôle and Coe Glade as Saffi seemed especially suited to their rôles and were in excellent voice, reaping a rousing ovation after each scene. Herbert Gould as Count Carnero gave another fine characterization. Constance Eberhart returned to the company in the rôle of the Gypsy mother. Helen Ornstein sang Mirabella in her usual admirable manner; Elmer Becker gave the right amount of comedy as Zsupan, but the rôle lost much in the poor translation. Lydia Dozier was a piquant Arsena. Tom Inso sang Ottakar; Louis Levy, Leonard Treash and Verne Fitzpatrick the minor parts. Giuseppe Cavadore was a stunning Count Peter in his blue uniform and correct portraiture.

Effective mounting, new ballet costumes and the solo dancing of Mollie Halstead added greatly to this performance.

These two operas marked the end of the grand opera season which has been better attended on the whole than any previous season, and Cincinnati has again proved herself opera-minded. This summer season stands out internationally for Cincinnati is the only American city in which opera has been produced for eight consecutive weeks.

Light opera, *The Geisha Girl* and *Pinafore*, will be produced during the last two weeks of the season. M. D.

and *Amaryllis* by Louis XIII. Frances Morgan played violin solos, and her sisters, Virginia and Marguerite, solos for the harp and piano. The concluding group was made up of old Welsh, Irish and English melodies.

Edwin Hughes Presents Stuart Ross and Jenia Sholokova

Vicissitudes of weather and temperature do not seem to affect the attendance and enthusiasm of audiences at the recital series of the Edwin Hughes summer master class. Stuart Ross and Jenia Sholokova divided the program on August 3. Mr. Ross exhibited his talents in three études and a nocturne by Chopin; Debussy's *La Fille aux Cheveux de Lin*; Hunting Song (*Grover*) and the Brahms rhapsody, op. 119, No. 4. He has a supple, firm touch, dexterous execution and an expressive facility that gives his playing individuality.

Miss Sholokova offered Schumann's concerto in A minor, with orchestral accompaniment on a second piano by Mr. Hughes. She followed this with *Arabesque* (Nies-

mann); a Rachmaninoff prelude and the *Naila Waltz* by Delibes-Dohnanyi, all of which served equally to emphasize Miss Sholokova's temperament and her flowing technic which makes distinct each melodic outline or dynamic gradation. In the two-piano piece there was smooth fusion of tone and coordination. M. L. S.

Frank St. Leger to Conduct Houston Orchestra

HOUSTON, TEX.—Frank St. Leger, one of the conductors of the Chicago Civic Opera Company, has been engaged to conduct the Houston Symphony Orchestra through the season of 1932-33. The new conductor will arrive in Houston in September to begin rehearsals. St. Leger has often visited Houston with the Chicago Civic Opera Company.

The charter members of Houston Woman's Building Association will present Gilbert and Sullivan's opera, *The Mikado*, early in the coming season. An invitation to participate has been extended to the entire musical colony of Houston. Edna W. Saunders has accepted the post of executive chairman, and preparations are being made for a lavish production.

Dorothy Shriner was soloist at Woodland Methodist Church with the girls' chorus, under the direction of Mrs. John Burleson, singing *Praise the Lord (Baines)* and *Lift Up Your Heads, O Ye Gates* (Lynes). Margaret Switzer was the accompanist.

The Independent Church Choir, under the direction of Mrs. John Wesley Graham, with Mrs. Harry R. McLean, organist, gave an elaborate musical program. Guest soloists were: George A. Holleman, tenor, of Beaumont; Helen Stricklin, mezzo soprano, of Louisville, Ky., and Maurine Loudon-Lelly, violinist. Other soloists were T. G. Hargis, Paul Van Allman, Melbourne Watson, C. D. Green, Dot Crozier, Anna Dallström and the Fransen String Quartet.

Herette Bevier, a graduate professor of diction from the University of Paris and now teaching French diction, interpretation of French songs and opera in Houston, gave an enjoyable morning musical in celebration of the Fall of the Bastille. Those taking part were Anna Mae Wisse, Frances Patton, Helen Roney, Katherine B. Morgan, Corinne Dargan Brooks, and Mrs. J. Brightwell.

On August 12, Frances Woodson, artist pupil of Katherine B. Morgan, gave a program of piano music in Miss Morgan's studio. Miss Woodson offered compositions by Chopin, Bach, Grieg, Saint-Saëns, and Schubert. Miss Woodson's home is in Cleveland, Tex., but she has been a member of Miss Morgan's master classes in Houston. She was assisted by Herette Bevier, who sang a group of French songs with a fine sense of style.

Prolonged and lusty applause greeted Maestro Franco Autori when he returned to the Houston Civic Opera Company after an absence of six weeks. The company has resumed rehearsals for *Aida* which is to be the opening production. K. B. M.

All-Gershwin Program for Stadium

An all-Gershwin program is scheduled for the Stadium concert of August 16. Albert Coates directs the Philharmonic, with William Daly as guest conductor leading some

CHALIAPIN TO APPEAR IN TALKIE

LONDON.—Féodor Chaliapin is coming to London shortly for the purpose of taking the leading part in a sound film on the subject of *Don Quixote*. Manuel de Falla is composing special music for this new venture.

M. M.

of the numbers. The list of works is designed to show the American composer in every phase of his orchestral ability. Major offerings comprise *Rhapsody in Blue*, concerto in F, *An American in Paris* and the *Second Rhapsody*. The lighter vein is represented by excerpts from *Of Thee I Sing* and a medley for piano and orchestra, incorporating the tunes *Fascinating Rhythm*, *The Man I Love*, *Liza*, and *I Got Rhythm*. Mr. Gershwin has made a special arrangement of these four pieces for the occasion.

Concert Management Annie Friedberg Notes

Grete Stueckgold, soprano of the Metropolitan Opera Company, is now at her country home in Bavaria, where she is preparing for her concert season, which opens here in October. Miss Stueckgold returns to the Metropolitan in November. Rudolf Laubenthal is also sojourning in Bavaria, and is another artist to rejoin the Metropolitan.

Alexander Kisselburgh, at present teaching at the School of Music in Salzburg, is to appear there in concert with the symphony orchestra this month. Andreas Weissgerber, violinist, will have a short concert tour in Europe before sailing for his first American appearances. He must also finish a tone film before embarking for his débüt here. Mr. Weissgerber has appeared in several sound pictures, and is said to be the first artist ever heard in this form of musical reproduction.

Inga Hill, contralto, a newcomer under the Friedberg management, is at her home in Minnesota for a three weeks' vacation before beginning her fall concerts. Miss Hill begins with a radio appearance on September 2, followed by other engagements, among them one at Cornell University.

Wragg Elected President of New Music Club

Russell Wragg, of the Burnham-Wragg Piano School, New York, has been elected president of the newly organized Allied Arts Harmony Club, an organization founded by Jean Buchta for teachers, students and others interested in the study of harmony and its relation to music and music appreciation. Lectures will be given at the club from time to time on the analytical phases of composition and on the modern tendencies of music. There are also to be papers and discussions by the club members as well as appropriate musical programs. Besides Miss Buchta, who bears the title of founder and musical director, and Mr. Wragg, the officers of the club are Anne Moore, vice-president; Anne Murphy, treasurer; Phillip Oblinger, corresponding secretary, and Elma Goodridge, recording secretary.

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Munich Festival a Gratifying Success Despite Crisis

(Continued from page 5)

The latter is a Wagner interpreter of deep conviction and inborn ability, who possesses all the virtues of a Walter Stolzing and a Hans Sachs together: the fiery impulsiveness of the youth combined with the man's mature understanding of the dramatic form of Wagner's masterpieces.

Among the Mozart operas, the Marriage of Figaro was performed under the sensitive conductorship of Paul Schmitz, while such an interpretation of Mozart as Sir Thomas Beecham contributed in his capacity of guest conductor ought most certainly to become a regular feature of this festival in years to come. However, the Staatsoper is naturally anxious to carry out the work of the festival as much as possible with native talent, or at any rate with the participation of only those guest artists who, as a result of many years of cooperation, are in complete harmony with the opera's own ensemble.

Once more the wealth of excellent bass and baritone voices as well as of sopranos was remarkable. Wilhelm Rode (Wotan); H. H. Nissen (Sachs, Almaviva); Heinrich Rehkemper (Figaro, Papageno); Georg Hann (Kothner, Sprecher); Ludwig Weber (Pogner, Fasolt, Hunding); Paul Bender (Fafner, Sarastro); Berthold Sternbeck

(Beckmesser)—all these contributed with fine performances to the success of the festival. Excellent also were Gertrude Kappel's Brünnhilde; Elisabeth Fougé's Eva; Felicie Hüni-Mihasek's Gräfin; Elisabeth Schumann's Susanne and Luise Willer's Fricka. Especially noteworthy among the tenors were Julius Pöller with his Loge and Siegmund; Fritz Krauss as Stolzing; the character tenor Carl Seydel with his inimitable Mime and Julius Patzak, idol of the Munich public, as Tamino.

With such unrivaled conductorship and an ensemble of this calibre, under the firm hand of Kurt Barre, it is no wonder that each performance bore the stamp of absolute exclusiveness. And even then one might single out certain achievements as being worthy of special praise, notably the Wal-Küre and Magic Flute.

It is hardly to be wondered at that the hard times and the general financial uncertainty has had its natural effect in drastic reduction of audiences, yet in spite of this it was gratifying to note that there was a steady improvement in this respect as the festival proceeded. Even on the first night the applause was so enthusiastic as to speak eloquently for Munich's reputation as a home of opera.

Los Angeles

(Continued from page 5)

ership of players and public. Both reacted strongly to his vivid readings.

Molinari's second appearance was concerned only with the Egmont Overture and the first symphony of Beethoven. His interpretations of this classic are well liked here. The rest of the program afforded an odd contrast. Preceding a triple-divertissement of ballet numbers, Raymond Paige, musical head of a local radio station, led the Philharmonic Orchestra through Gershwin's peregrinations of an American in Paris. After this amazing diversion from "the master of Bonn" the ballet went into action to the accompaniment of such terpsichorean classics as Suppé and Delibes, Tschaikowsky, the lesser variety being sandwiched in between. Whatever else one may not wish to chronicle regarding this ballet produced by Ernest Belcher of this city, the writer must add in due fairness that his Greek gods and goddesses attracted some 19,000 spectators. But a lady of rather good taste remarked to the Musical Courier correspondent that the ballet reminded her of an animated underwear advertisement in the Munising style.

Molinari's third concert was devoted to the lighter variety of the popular weekend concert type. One heard the Freischuetz overture, Rabaud's Procession at Night, the Tannhäuser overture and painfully well-known pieces by Borodin, Massenet, Sibelius, Tschaikowsky and Saint-Saëns. The latter occasioned incidental solo honors for Sylvain Noack.

The fourth Molinari program, too, was slaughtered for the greater glory of the Olympiad and all those musical (or unmusical) pagans, who revel in community pageants of the all-nations-complexion. Molinari conducted Rimsky-Korsakoff's Scheherazade. Then his place was taken by that admirable musician, vocal coach and conductor of this city, Arthur Alexander. He wielded a patient and potent baton over somebody's combination-score suiting or linking some thirty episodes in the pageant. Only a man and artist of Alexander's character could have achieved such a piece of musical sportsmanship with fine grace.

B. D. U.

Elise Sorelle Presents Pupils in Recital

Two students of the harp studio-school of Elise Sorelle, Cleveland, O., were presented in recital at the end of the term just completed. A feature of the program was a composition of Miss Sorelle written for two harps and entitled Sketches for a Ballet, Prelude, Dance, The Garden and Finale. Other numbers were three inventions by J. S. Bach, arranged for two harps by Miss Sorelle; a Mozart minuet; gavotte by Rameau; French folksong harmonized by Marcel Grandjany and Miss Sorelle and two Debussy items. Miss Sorelle is now writing sketches for five harps which are scheduled for performance next season.

Hutcheson Back from Europe

Ernest Hutcheson, pianist and dean of the Juilliard Graduate School, New York, returned from Berlin on the SS. Bremen, August 11. Mr. Hutcheson was born in Melbourne, Australia, and began his concert career as a child prodigy at the age of five, appearing in recitals throughout Australia. Since that time he has been heard in Europe,

sylvania. Nelson Eddy, one of Mr. Stanley's artist-pupils, sang at both of the lectures. Mr. Eddy is a member of the Philadelphia Grand Opera Company and also is a radio and concert artist.

Foreign News in Brief

Szigeti to Pay Income Tax in Ceylon

COLOMBO.—According to a notice served by the income tax authorities on those responsible for the arrangement of Szigeti's violin recital there, it appears that the violinist must pay a levy of ten per cent on whatever amount he earns over 500 Rupees. Szigeti is thus the first visiting artist to pay income tax in Ceylon. H. R.

Mozart's Operas Being Condensed

FRANKFORT.—Bruno Hartl and Alfred Auerbach are condensing Mozart's L'Oca del Cairo and Lo Spose Delfuso into a two-act work entitled Arlecchino Doro. V. N.

Traveling Opera Company Organized in Milan

MILAN.—A travelling opera company now touring Germany is formed along the lines of the "Carri di Tespi" of Italy. It was organized in Thuringia. D. G.

Tauber for English Tour

BERLIN.—Richard Tauber has been engaged for an extensive autumn tour in North England cities, to sing in the Lehár operetta, The Land of Smiles. L.

Organ Convention

BERN (SWITZERLAND)—October will see the convention here of the Association for New Choral Music. Works for a cappella and other choirs are to be selected, and short pedagogic sessions will be held. T.

Songs Made Available

HEIDELBERG.—The famous Little Heidelberg Song Collection is to be issued shortly in a facsimile edition, printed on forty-five parchment pages, and illuminated with colored initials and titles. D.

Edwin McArthur's Activities

Edwin McArthur has been fulfilling a number of summer engagements. June 25 he was accompanist for Henrietta Wakefield, contralto of the Metropolitan Opera Company, and Greek Evans, baritone, in a concert at Ridgefield, Conn.; July 28 he played for William O'Donnell, Irish tenor, at a private musical in Cleveland, O.; June 27 he appeared with Gladys Swarthout and Frank Chapman in a concert at the Belle Haven Beach Club, Greenwich, Conn.; July 28 for Orville Harrold, tenor, and Marion Telva, contralto, in a recital at the Country Club in Darien, Conn.; August 6 accompanist for Miss Swarthout and Mr. Chapman at Buckhills Falls (Pa.) Inn.

These engagements are in addition to a full schedule in his New York studio and the month of July as organist in the Munn Avenue Presbyterian Church of East Orange, N. J.

Ex-King Alfonso's Cousin Presents Music Library

MADRID.—Music representing the life collection of his father, the late Don Sebastian de Bourbon, has been presented to the Madrid Municipality by the Infante Alfonso de Bourbon de Braganza. The collection includes manuscript works by Rossini, Verdi and seventeenth and eighteenth century Italian and Spanish musicians, and is valued at \$40,000. K. O.

Next Liebling Radio Course

The next course in the Estelle Liebling Radio School begins on August 15 and is intended chiefly for people who are otherwise occupied during the day. The classes are from 6 to 7:30 P. M., three times a week, for four weeks. There is already a large enrollment.

Douglas Stanley Gives Lectures

Douglas Stanley, author and teacher of voice, was heard in two lectures at Philadelphia on August 1. The first was given at noon at Temple University and the second in the afternoon at the University of Penn-

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Several Companies May Give Opera in Chicago

Prominent Music Schools Contemplate Changes

CHICAGO, ILL.—At the present writing many rumors are afloat in this city and though some of them may be considered unfounded, others eventually may become facts. Among these heard recently is that Maurice Frank and associates will give a grand opera series at the Chicago Stadium, which recently harbored both the Republican and Democratic conventions. It is said that *Aida* will open the season and that *Rosa Ponselle* may sing the title role. The Chicago Stadium has a huge capacity. Admission prices will be popular and opera is to be presented in a spectacular manner. *Le Prophète* may be given and the ice-skating rink used for the ballet of skaters in the third act would be made one of the events of the performance.

One hears also that Isaac Van Grove is to give opera at the Auditorium this winter for a probable season of twelve weeks. It is said that Mr. Van Grove needs a guarantee of some \$200,000.

Then there is the talked of venture of the English Opera Company, headed by Martin Beck, who has managed several American opera companies in the past and is remembered in Chicago for the recent one week presentation of a company of young singers in *Don Pasquale*. That venture at the Blackstone Theatre, successful as it might have been artistically, is stated to have met with sad results financially.

It is also said that opera will be given this summer at Soldiers Field and that on August 28 a performance of *Aida* is to be presented, to be followed by *Il Trovatore* on August 31. Those performances are to be offered under the direction of Alfredo Salmaggi.

While most of these operatic projects are yet in embryonic process, Herbert Wither-spoon, formerly artistic director and vice-president of the defunct Chicago Civic Opera Company, is interesting Chicagoans in a new project, which embraces grand opera.

It is whispered that there will be many changes in several of Chicago's schools of musical learning, one of which is for sale. Prospective buyers are few, however, and in all probability the school will continue under the present management. Another school, which has lost several of its teachers, has been the subject of derogatory remarks which probably emanate from competitors who have hoped that school might close. It will wave its banner, as heretofore, when the 1932-33 season opens in September. Another music school, known for its conservatism and good management is taking advantage of these rumors to fortify its own position and has augmented its already strong faculty.

Chicago will be well served musically next season; some teachers have enlarged their studios; local talent will be more in demand than has been the case in the past two years; and Chicago will have one or two new musical bureaus next season.

CLOSING CHICAGO MUSICAL COLLEGE SUMMER RECITALS

Four recitals this week closed the series of summer artist recitals which the Chicago Musical College has presented in conjunction with its summer session. On August 2, at the Punch & Judy Theatre, Adelaide Anderson offered a piano program, in the performance of which she proved to be a gifted and well trained pianist with definite ideas. She draws a powerful tone from the piano and her technical equipment is such as to enable her to present compositions by César Franck, Liszt, Debussy, De Falla, Tcherepnine and Strauss-Tausig in praiseworthy manner.

Senior programs were given by Emmet H. Friar and Ella Ann Davies, students of the voice department, on August 3.

A two-piano recital by Dorothy Crost and Berenice Jacobson, at the Punch & Judy Theatre on August 4 was enthusiastically applauded by a large audience. In these two talented pianists the Mozart D major sonata, Ravel's Mother Goose Suite, Infante's Danse Andalouse and shorter numbers by Saint-Saëns, Chopin-Maier and Moussorgsky.

Pattison had able interpreters, whose playing is well balanced and marked with intelligence and skill.

ARTHUR BURTON VACATIONING

Arthur Burton closed his Fine Arts Building studio August 2 and with Mrs. Burton will spend the summer at Pottawatomie Lodge, Minocqua, Wis. He will resume his classes September 6.

AMERICAN CONSERVATORY RECITALS AND NOTES

Artist students of Karleton Hackett, Heniot Levy and Herbert Butler were heard in recital at Kimball Hall on August 3.

The public school music department presented a miscellaneous program at Kimball Hall on July 29.

Margaret O'Gara, formerly a student in the public school music department, has recently been engaged as supervisor of music in the public schools of Crystal Lake, Ill.

Marie Zendt, soprano, member of the American Conservatory faculty, who has returned from a European concert tour, was a guest artist in Karleton Hackett's repertoire class, July 25, singing an interesting program with Charles Lurvey at the piano.

Nelson Kennedy, director of the organ department of the University of North Carolina, Chapel Hill, and dean of the American Guild of Organists of North Carolina, formerly a student of the American Conservatory, is enrolled at the school for summer study.

Grace Welsh and Aletta Tenold, duo pianists, appeared in recital at the Mundelein College of Women, July 31.

The McCombs Singers, Verna McCombs, director, gave a program at the Austin English Lutheran Church, July 21. Lela Hammer appeared as piano soloist and accompanist on this occasion.

Verne Thompson, pianist, director of the Punahoa School of Music, Hawaii, who received his Bachelor's degree in 1930, is continuing his studies at the American Conservatory this summer.

Evelyn Ham, contralto, student of Karleton Hackett, was guest soloist at the Western Springs Congregational Church, July 24. Miss Ham has been engaged as choir director and soloist of the First Presbyterian Church, Clarendon Hills, Ill.

Phillip MacDermott, pupil of the conservatory, played the Sunday morning organ recitals at the Chicago University during June and July, which were broadcast over the NBC network.

Betty Dando, voice student at the conservatory, is fulfilling an engagement as instructor of singing for the summer session at the State Teachers' College, Springfield, Mo.

CHICAGO MUSICAL COLLEGE NOTES

Many of the faculty members and executives of the Chicago Musical College are planning vacations within the next month. Rudolph Ganz, director of the school, is spending the summer in Switzerland. Frederick Schlieder has gone to Oakland, Cal., where he has a studio during the summer months. Edward Collins left on August 8 for his summer home at Fish Creek, Wis. Alexander Raab has returned to his studios in California. Frantz Proschowski will summer in Ontario.

The activities of the Chicago Musical College have been supplemented by the organization of a new musical society, The Proschowski Singers, resulting from a dinner party given to artist students of Frantz Proschowski in honor of their teacher on July 20. A committee on ways and means submitted a plan for organization which

has been accepted in its fundamental principles by the members. Weldon Whitlock was chosen president; Roy Jarman, vice-president; Mrs. Brintshurst, recorder; Jack Howell, secretary, and Z. Frank, treasurer. The board of executives is at the present time drafting a set of rules and laws. The purpose of this association is to spread the theories and principles of natural singing as conceived by Frantz Proschowski. Alexander Raab and Dr. Madsen, both of the College faculty, have accepted honorary membership.

RENÉ DEVRIES

has held important positions as a symphonic and operatic conductor in the United States during the past twenty years. His first American post was with the Metropolitan Opera Company in 1910, where he served for three years. Following this, he became conductor of the Century Opera Company in New York, for two years, at the same time directing summer symphony concerts of the Chicago Symphony Orchestra at Ravinia Park, Ill. In 1916, Mr. Pasternack was the conductor of the Boston Symphony Orchestra "Pop" Concerts. He left this position to become chief musical director of the Victor Talking Machine Company, which post he held for eleven years, simultaneously leading the Philadelphia Orchestra for five years and holding the position of general musical director of the Stanley Company of America. In 1927 Mr. Pasternack took over the Atwater Kent Radio hour and since then has been absorbed with radio activities.

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NEW YORK AUGUST 13, 1932 No. 2731

Corn and wheat and hog and stock prices are music
to business.

Someone once wrote a song called There's Music
in the Air. This was a prophecy, but has it come
true?

Greta Garbo, it is whispered, is to have a new
contract at \$600,000 a year. Can any operatic
artist match this—or her mysterious allure?

Reciprocity. Olin Downes is in Russia telling the
Soviets what the matter is with America. Albert
Coates is here telling us how fine the Soviets are.

Who is the former tenor of the Metropolitan
Opera Company it is rumored will appear under the
banner of the San Carlo Opera Company next
season?

Sir Hamilton Harty, states the San Francisco
Argonaut, has had his emotions released by the magic
climate of California. Did the rapturous applause
of his huge audiences at the Hollywood Bowl have
nothing to do with it?

Another merger of the piano industry unites the
houses of the Aeolian Company and the American
Piano Corporation. Steinway and Sons and the
Baldwin Piano Company now stand alone as the
two large organizations which maintain unadulterated
individualities.

Mary Garden states in an interview with her pub-
lished by the San Francisco Argonaut that the high-
est moment of her life was when she "heard Alfred
Hertz conduct Parsifal at the Metropolitan; at the
conclusion of the first act I collapsed and had to be
carried out of the theatre—it was too terribly beauti-
ful . . . yes, it was the very highest moment of my
life." Wagner cannot have ever had greater appre-
ciation. How would the divine Mary react at an old-
fashioned religious revival meeting?

The Wise Man Knows

Judging from the upward turn of stock market
quotations, it begins to look as though Wall Street
was becoming optimistic at last. But, as the Musical
Courier has frequently stated in the past, musicians
should be wary about stock speculation. If those
who tinkered during the last two years have not
learned their lesson, then sooner or later they must
take the consequences. The restoration of business

must come from hard work and earnest effort, and
not from the easy road that many would like to
travel. Music and musicians will be better off in
the end if every man sticks to the profession he
knows.

Music and Sound

Erwin Stein, writing from Vienna in the Christian
Science Monitor, makes a detailed suggestion for the improvement of the musical background in
talking pictures, worthy of the thoughtful perusal
of all composers who write for the films or select
excerpts of compositions to intensify the emotions
of cinema audiences. Picture directors would do
well to read Mr. Stein's discussion. And, therefore,
the Musical Courier reprints his article herewith,
deleting only that part devoted to his suggestion
that opera be filmed. For Mr. Stein cannot have
seen the admirable cinema production Fortune Gallo
made of Il Pagliacci.

"It is curious that the sound film has not yet
attained the standard of a work of art. One would
like to believe that composers had here found a new
field of activity which would afford the opportunity
of solving some very attractive problems worthy of
the best of them. What benefit might not accrue to
the sound film. But it seems the time has not come
for this. The development of technic makes rapid
progress, while that of art takes place much more
slowly. It is obvious that more growth is necessary
before the film can develop into musical drama.

The sound film is still too heavily burdened with
the peculiarities of the silent film. There the music
was merely an accompaniment; at most it acted as a
background, but usually it was only a framework of
sound. And it is not much more than that in the
sound film . . .

"Hitherto we have had no choice. The methods
employed by the cinema have been on such a scale as
to absorb the onlooker. There has been little room
for music. The speed with which the action of
most of the films takes place may be a means of
attraction, though the sound film of today suffers
from a lack of contrasts in tempi. Some day one
might introduce an adagio, or at least an andante,
possibly by means of a picture representing rest.

"The sound film might take a lesson from the
opera and learn how dramatic action can be intensified
by the introduction of lyrical passages. So
far it has not been fortunate with its lyrics. Yet
music is primarily a lyrical element. The attempt
to give full significance to every detail and to explain
the whole action through concrete pictures appears
at the same time to counteract the natural development
of the music. The sound film hardly dares to
make use of any other than roistering songs for
fear that those with an operatic flavor might sound
unnatural and bore the public; for the public has
been overstimulated by cinematic excess.

"An actual sound film opera would have to evolve
from a totally different standpoint. The action not
only would be represented with great animation, but
it must have definite form. It is here that music
would act as a competent factor. It would not be
written in one piece, but probably consist of several
numbers suitable to each scene—after the fashion
of Berg's Wozzeck. Whether and to what extent
music should consider every change in the picture,
and how this would be achieved, will perhaps be the
most important, the most difficult but also the most
interesting problems for the composer.

"It is certainly a possibility that this problem will
give rise to a development of new musical forms."

Looking Ahead

It is stated from authoritative sources that nearly
\$2,000,000 has already been paid for tickets to the
Olympic Games. This means that the city of Los
Angeles is harboring an immense crowd of visitors
who will also seek other means of entertainment and
diversion in addition to watching the athletes of the
world break records. Consequently, the Hollywood
Bowl and Greek Theatre concerts, as well as other
musical attractions, must certainly amass heavy gate
receipts. Many people not familiar with the world
of good music will hear it there and discover that
they really enjoy it. Parents will send children to
music teachers upon their return home that Mary or
Robert may have the chance to follow in the foot-
steps of the eminent soloists heard "under the stars"
and the "evening skies." Youngsters who are studying
singing, the violin or the piano will redouble their
efforts.

In other words, music stocks are to jump to new
high levels for the impetus they are receiving in Los
Angeles. Inevitably this reaction will be felt every-
where, and next season must be the best yet for all
people in the tonal profession.

The Milan Stair Is Shortened

Despite alleged instructions from high sources in
Rome, ordering Erardo Trentinaglia to remain at
his post as General Director of La Scala Opera, from
which he had twice asked to be relieved, the maestro's
position as scapegoat for the season's mishaps and a
probable three million lire deficit, has now been
made so difficult through other interests at work
to obtain his post that he has disregarded the wishes
of the authorities and has again tendered his resigna-
tion, which he declares is final this time.

The opera corporation board has been dissolved
and the entire question of the administrative and
financial reorganization of La Scala is again on the
carpet, under the direction of the Podestà of Milan,
Duke Marcella Visconti di Modrone, who remains
as board chairman. This official has, in the mean-
time, reappointed two of the retiring members,
Jenner Mataloni and Carlo Tarlarini, to form, with
himself, a committee of three to carry on the busi-
ness of organizing the season for next year. The
chief problem is to find the funds to meet the deficit.

Artistically, the taking over the reins by this
triumvirate means a retrogression, since its com-
ponents may be good politicians and administrators,
but are not musicians nor men of the theatre. In
their defense it may be said that the public itself de-
mands a reactionary policy: minimum number of
novelties, maximum number of old stock repertoire
favorites, and the star system. This is honestly
thought to be the only policy capable today of coping
with the business depression, and with the counter-
attractions, increasingly fatal to Italian opera, of
sports, cinema, radio, revues, musical comedies,
vaudeville and cabarets.

It is a sad moment for the historic and illustrious
Scala Opera.

Europe Waves Festival Flags

However difficult the times, there is almost no
abatement in the festival activities in Europe. The
International Festival in Vienna, the Tonkünstlerfest
in Zurich and the Munich Festival of Opera are all
showing good attendance and ample enthusiasm, and
prospects are fair for such widely separated events
as the Open-Air Opera in Verona, the Welsh Na-
tional Eisteddfod, the International Festival in
Venice and the Three Choirs Festival at Worcester,
England. Not one really important event has had
to be omitted, and even such purely local, quasi inti-
mate events as the Mozart Festival at Würzburg
and the Festival of Old Music in Haslemere, Eng-
land, are taking their usual course.

What is perhaps more significant than all this is
that arrangements have already started for the Bay-
reuth Festival of 1933. The Bayreuth Festival is
not heavily financed by wealthy patrons, nor is it
subsidized by the State; it relies largely upon the
enthusiasm of humble music lovers and the pros-
perity of the tourist trade. The present trend would
seem to point to a revival of travel, which is an ex-
cellent barometer of prosperity.

Nor is the Bayreuth Festival any longer an ex-
clusively German affair. Arturo Toscanini, who
will conduct five performances of Parsifal, is essen-
tially an international artist, and in a broader aspect,
the struggle for supremacy between Dr. Furt-
wängler and Frau Winifred Wagner is just another
manifestation of the struggle between local and inter-
national interest. Bayreuth, like Oberammergau, is
making its appeal to the world at large; it stakes its
future on peace and international prosperity.

C. S.

Siesta

When this editorial was written the free organ
concerts sponsored by the management of Carnegie
Hall, New York, had been given every day at noon
for over a week. The auditorium was dim entering
from the bright glare of a hot day's sun. Inside it
was quiet and restful, a haven from the noise of the
streets of the city. Already an audience of several
hundred people was seated in the orchestra chairs.
It was not formed of musicians who frequent the
great hall during the winter music season, nor yet
of men and women devotees of the tonal world.
These were men in shirt sleeves, children, students
with violins and music cases, young girls and women
from all strata of life. They listened to the good
music of all eras and every land which Alexander
D. Richardson played to them. They did not talk
to each other; they did not whisper as do people who
attend paid recitals. No one failed to applaud as
Mr. Richardson finished each of the items on his
program. When the concert was over everyone
left leisurely. And everyone was smiling.

VARIATIONS

By Leonard Liebling

CARLSBAD.—Early last spring, several prominent American musical educators warned intending students that the profession is overcrowded and two outstanding tonal schools announced that they would in future accept only the most highly promising talents, as it was advisable for the less gifted to confine their efforts to making music for their own pleasure. Some echoes of those utterances must have reached Berlin, for similar *pronunciamientos* are now issued by Franz Schrecker, the composer, who is also the director of the Prussian State Academy of Music. He should, however, have published his dire tidings sooner, for the current enrollment at his institution shows a membership of 644: 469 male, 175 female. Of the total number, 542 are German, and the other 102 come from Switzerland, Sweden, Holland, Poland, Russia, England, North and South America, Rumania, Yugoslavia and Australia. Approximately 520 are studying piano, violin, flute, cello, bassoon, horn, trombone, tuba; sixty of the men are in the operatic chorus school; ten men and ten women constitute the organ class; twenty students specialize in the harp; and twenty are endeavoring to become orchestral conductors. What is to become of that small army of musicians once they are launched into an economically distressed world, deponent Schrecker saith not, except to project the consoling thought that most of the disciples do not intend to follow the career of soloists. At any rate, he adds that only the highly gifted were admitted into the present classes, "and are compelled to study composition and theory, the history of musical instruments, rhythmic, Italian, the history of music, musical style, psychology, and experimental pedagogy. Also, the students must possess certain musical knowledge before being admitted. From those intending to become conductors we require some knowledge of harmony, analysis of form and counterpoint. Organists must be able to harmonize chorals and improvise a prelude, and violinists to play at least sonatas by Nardini, Tartini and Corelli without difficulty."

If the foregoing institution is able to turn out opera singers who know something musical in addition to voice production, breath, delivery, style, enunciation, and the ability to make advantageous contracts with impresarios, then the Prussian State Academy of Music must be considered a remarkable success even if it does not produce another Wagner or Beethoven.

Seeking general finishing education, 300 foreign students are enrolled this summer for the vacation course at the German Institute for Foreigners of the University of Berlin. Americans form the largest group, with ninety-two students.

In 1818 (it was the year after she had given up her unsuccessful management of the Théâtre Italien in Paris) Goethe heard Catalani in Carlsbad and wrote to his friend Knebel about the luminous soprano: "Well, I've heard her, and that is all there is to say. Let me sightfully pen the following impromptu lines, in lieu of the difficult description:

(Free translation)—

"In room, as in the vaulted hall
She charms her listeners through the years,
And understanding comes to all
Why they were given ears."

If only Goethe had been as much moved by Beethoven's music as by Catalani's singing, and poetized as enthusiastically about the fifth symphony or the Egmont Overture.

Direktor Basch, head of the Carlsbad Stadt Theatre, tells some funny stories of these theatrical depression times in Vienna. Manager A. visits Manager B.'s theatre and condoles with him about the meagre audience. "Oh, don't worry," boasts A., "I have patrons who buy boxes and sit in them all alone." B. cast his glance toward the balcony and replied: "And I see that this evening, one patron bought the entire balcony for himself."

Otto Klemperer will conduct all the concerts of the Berlin State Opera Orchestra next season.

Leo Slezak, opera tenor and onetime member of the Metropolitan, plays a low comedy part in a film called *Der Frauen Diplomat* (with Max Hansen as

the star funmaker) which is showing in Carlsbad now. I saw the picture and could not laugh at Slezak's clowning, but liked the way he phrased and delivered the several songs he had to sing. Artistic finish was there, even if the voice lacked.

There is a Roxy Duo appearing at the Kakadu, a vaudeville resort here.

Vera Schwartz, of the Berlin Opera, has motored to Bad Elster, to give a single guest performance there, and will do the same in Carlsbad early in August, singing the leading rôle in *Die Fledermaus*, by Johann Strauss.

Strauss Hotel, by the way, is the present name of the hostelry in which Goethe made his last stay for the Carlsbad cure, in 1823.

At the Stadt Theatre we had a guest performance of Alfred Piccaver, so long the "darling" (American) tenor of the Vienna Opera. He elected to appear here in a light opera, *Friederike*, by Lehar. A packed house gave the favorite singer a warm welcome and in truth he deserved it. His lyric voice is of lovely timbre and ample power and his smoothly produced tones and flowing style reflect both skill and feeling. He has a figure of the usual tenor amplitude, and looked somewhat bulky in his pictorialization of the youthful Goethe, hero of this operetta. The libretto tells the historical story of the poet's early love for Friederike Schöll (the daughter of the pastor of Sesenheim) who renounces him in order to further his career in Weimar, whither he has just been commanded by Grand Duke Karl August. It is a typically sentimental German tale but deeply appealing to those who are familiar with the life of Goethe and his works. Lehar's score shows his customary wealth of refined light tunes, expert orchestration, and ability to strike the opéra-comique type of dramatic note when necessary. Friederike is no play for America, on account of its local flavor and its unhappy ending, and also because no one in the cast would be able to pronounce the name of Goethe properly.

Piccaver made a short visit to America a season or two ago, sang at the Chicago Opera, and did not appear to please the public and critics of that city, a result at which I am surprised. He reminds me much of John McCormack.

One of the local small hotels is called Beethoven Haus, and from that edifice as I passed it the other day, issued the only jazz strains that have assailed me so far during this fortnight in Carlsbad.

"Have you heard our Kur Orchestra?" asked Anton, my herculean masseur, this morning as he gave me a couple of his best jabs in the midriff. "Y-e-s," I gasped. "There's no better orchestra anywhere," Anton went on; "They'll play a philharmonic concert or a symphony concert for you, whichever you like." "What's the difference between the two?" I inquired. "Well," Anton explained (biff, bang), "a philharmonic concert is longer and the audience (thud, whack) listens with more attention."

Half the Kur Orchestra, which has a total membership of sixty, assists at the Stadt Theatre performances of operetta.

À propos, there are twelve thousand actors and actresses in Germany, of whom 6,000 have employment.

The Karlsbader Deutsche Tages-Zeitung writes: "Henry Wojtowski, concertmaster of the Hotel Pupp Orchestra, played the seldom heard Hungarian Airs by Wieniawski yesterday afternoon, and won storms of applause." Carlsbad should be introduced also to those other violin novelties, Dvorák's Humoresque, Kreisler's Viennese Caprice, and Meditation from Massenet's *Thais*.

A grand opera libretto by Max Brod, based on Zola's *Nana*, has been set to music by Manfred Gurlitt, and will be premiered in Berlin next season.

A literary essay on the front page of the Hamberger Fremdenblatt is called *Pyramus and Thisbe*.

There is nothing in the screed about politics, murder, divorce, Wall Street or the movies.

Hindemith's opera, *News of the Day*, is in the Leningrad Opera repertoire for the coming winter.

Prices have again been reduced in Berlin for subscriptions to the Bruno Walter orchestral concerts next season. The opening program will be the Verdi Requiem, with Nemeth as the soprano soloist. The third concert is to be a Brahms celebration. Some of the soloists for the series are Adolf Busch, Arthur Schnabel and Maria Ivogün.

It was in Carlsbad that Goethe met seventeen-year-old Ulrike von Levetzow, and asked for her hand in marriage, although he was then seventy-two. Ulrike refused and the patriarch sulked like a schoolboy. (By the way, the lady never married.)

Whom did I see watching the horses in bewilderment at the Carlsbad racetrack, but tenor Max Lorenz and Mrs. Lorenz. They told me that they are living in Marienbad, had motored over here for the day, and followed the crowd to see the running of the Grosser Preis der Stadt Carlsbad. "All this is new to us," said Lorenz, "and you must tell us when the big race is to be held." "It was the race just finished," I had to explain. Perforce the conversation turned to opera, and the singer expressed his surprise at the curtailment of the Metropolitan season and the abandonment of that in Chicago. "I know that they have much courage in your country," he said, "and therefore, if they allow their opera enterprises to wane, they must be short of money." Proving that though Lorenz may be ignorant about horses, he surely knows his opera business.

It is nothing to us ascetic Carlsbad dieters that there are 11,680 beer-dispensing emporiums (a grand name for some of them) in Czechoslovakia, one for every 1,200 inhabitants.

Which leads to this pleasantry from the Prague Tageblatt:

Teacher—"Name the elements."

Pupil—"Fire, water, earth, air, and beer."

Teacher—"Beer? That's no element."

Pupil—"Yes it is. Whenever my father starts to drink beer my mother says, 'Now he's in his real element.'

Abbazia (Adriatic resort) is having an operatic "season" from July 23 to August 7, with Mefistofele, Norma and Gioconda. An Italian company does the singing.

The Passage-Kino here is a movie house in ultra-futuristic style, but the Karlsbader Deutsche Tages-Zeitung is published with uncut pages.

The Dresdener Neueste Nachrichten may not have heard of the rhapsodic music critic on the American rural daily newspaper (and some larger ones as well) but nevertheless, the tonal scribe of the journal on the Elbe introduces as follows his description of a Mozart celebration which took place not long ago in a Dresden park: "Diana's silver horn radiates in the heavens. It is a summer evening, ideal for romantic sighs and pleasantries. Hundreds and hundreds of listeners throng the Zwinger courts, where the fountains throw their glistening sprays, and the dazzling searchlights bring into brilliant relief the figures on the wall pavilion, fauns and satyrs smiling their desires through thick lips." Then follows the rather matter of fact discussion regarding the playing of some Mozart orchestral dances, the E flat serenade for wind instruments, the D flat march, and the Serenata Notturna for two string choirs and percussion.

At the Hotel Imperial, there is a band leader named Schoeneck, whom the program subtitled, "The Baron of Coney Island."

And on the Alte Wiese, Carlsbad's ancient street, a fur shop is run by a gentleman with the distinguished pianistic appellation of Horowitz.

As a proof of the severe inter-country export laws in Central Europe, one has only to try to send a box of Carlsbader Oblaten—the traditional huge round champagne wafer of this region—to Austria or Germany. Entry barred. "Bake and Buy at Home." Therefore the Czechs have their cake and they eat it too.

It is amazing how happy one can be in Europe for two months without seeing any American daily paper during that time.

FROM OUR READERS

Another Virginian Discusses
Folk MusicBlackstone, Va., July 29, 1932.
To the Musical Courier:

An article by John Ingram-Brooks drew forth a sharp reply in your columns from our esteemed Virginia composer, Mrs. John P. Buchanan. I shall not take up your valuable space in quoting from either of these writers, but will proceed straight to the main purpose of this communication.

It is quite true that one nation must be influenced by another in its folk music and many other phases of national life, but what about the character of this influence? It is well known that all art must have an appeal to the innermost feelings in various ways. In those countries that are most noted for their folk music and where it has been made to serve the art of music to the best purpose, the people have been much oppressed by those in power and have been under strong force. All of this caused them to develop strong emotions and these emotions had an outlet in their folk music.

The white people of our own country have never been under this strong force and are supposed to have some say in the government of our nation. It appears that some would like to have us develop a folk idiom from Anglo-Saxon and Negro sources. Why is it that England has not brought forth a great composer since the Seventeenth Century? It is probably due to the fact that these earlier composers drained the natural resources of that nation and there was little left for any one else. The best English music of today is not based upon folk music. Rather, it has been influenced by other sources.

The American composer will have to seek further for inspiration than the Anglo-Saxon and Negro music if he wants to reach the heights. Everyone who really enjoys the best in music will agree that there is little or no music in a banjo. Those old fiddle tunes and most of the songs that are heard in our mountains are too shallow to ever amount to anything. They certainly are not worthy of inclusion on a program containing the names of Beethoven, Chopin and Franck, as I heard a well-known pianist do during the past season. In a letter to the Richmond News Leader immediately after the Virginia Choral Festival of the past year, I made the statement that if the Virginia Choral Festival Association wanted the support of the professional musicians and music lovers of our state, it would have to base its activities on a firmer foundation than our so-called folk music.

Very respectfully,
RICHMOND SEAY.St. Joseph, Mo., Reports Record
Audience

To the Musical Courier:

You certainly have conceived a splendid idea in the publishing of figures to show that there is "No Depression in Music." A propos of this it may interest you to know that I received word from the president of the Fortnightly Club in St. Joseph, Mo., that the Budapest String Quartet, under my management, at its first appearance there drew a larger audience than at any previous concerts.

Very sincerely yours,
ANNIE FRIEDBERG.University of Michigan Optimistic
About Future

Ann Arbor, Mich., August 2, 1932.

To the Musical Courier:

I am enclosing a list of the attractions (published on another page of this issue.—Ed.), which I have just scheduled for the Fifty-fourth Annual Choral Union Concert Series to be given during the coming season in Hill Auditorium, Ann Arbor. I am very happy over this magnificent list and I am sure that you will agree with me that it is outstanding in every way. The fact that during this period of stress and strain the University Musical Society is optimistically proceeding so aggressively, should stim-

ulate musical organizations everywhere and in my opinion should raise the morale of musicians, far and wide, for as you well know, many musical celebrities and music lovers have come to look upon Ann Arbor as a sort of weather vane or guide post in matters of this kind.

We are optimistic about the future and believe that good music is one of the most important factors during periods of unrest and we are trying out our belief by offering to our patrons this attractive series.

CHARLES A. SINK,
President.

From Germany

Cologne, Germany, July 27, 1932.

To the Musical Courier:

Things are pretty much upset and restless here politically. Still they are having good music. The great Saengerfest at Frankfurt in these days was really an enormous success in spite of hard times.

Sincerely,

HANS MERK.

"A Move in the Right Direction"

New York City, August 4, 1932.

To the Musical Courier:

Your new column "No Depression in Music" is a move in the right direction. We who are doing the booking and signing the contracts know that business is practically as good as it ever was despite a few timid souls and pessimists who lack initiative and confidence to go ahead. Albert Spalding, for instance, will play over fifty concerts here again next season in the limited period of time which he devotes annually to American engagements, besides his regular European tour. Lucrezia Bori has been booked solid for the past four months for all the possible dates that we could crowd in for her during October, November and December, the three months in which she will give concerts before returning to the Metropolitan Opera; in fact we were compelled to refuse seven dates for her. Nelson Eddy is already booked for forty-eight concerts for next season, and will probably sing about twice that many, and is possibly the only artist who has been able to raise his fee three hundred to five hundred dollars a concert—and get it, in spite of a so-called depression. I hope your articles will inspire a little more confidence in some of the hesitant ones.

Very truly yours,
GEORGE E. BROWN.Music Notes From
Coast to Coast

AKRON, OHIO—Unusual talent always deserves praise, especially when it has been developed under trying and adverse conditions. The recital by Marie Leidal, soprano, at Zion Lutheran Hall on July 14, must have been a particularly gratifying one to the Zion Lutheran Choir which presented her and has materially assisted in her musical education up to this time. That the audience was pleased was evidenced by general approval of the program. During the past year, Miss Leidal was a freshman at the Westminster Choir School and a member of the first soprano section of the choir. She has had but eight months of voice instruction with Dr. John Finley Williamson and Lo Rean Hodapp.

But for an occasional recital, the music season in Akron is finished with music teachers closing their studios for the summer and leaving for much needed vacations.

Three advanced piano pupils of Estelle Musson gave a recital at the home of Mrs. J. R. Silver, Jr. These students gave a creditable program of classics which showed careful preparation and finished musicianship.

Burton Garlinghouse has left for Columbia University to study with Dudley Buck.

K. L.—BALTIMORE, MD.—After a series of seven concerts the Baltimore Civic Orchestra has decided that for the time being, at least, its plan of presenting combination programs of popular and classical music must be abandoned. Although excellent soloists and interesting programs were presented never was the audience above 500.

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NATHAN GIBDOR SNYDER

Among the passengers which the SS. Lafayette carried from New York on August 6 was Nathan Gibdor Snyder, lecture and concert manager of Boston.

WEDDINGS

Mary H. Tippett—Lee Semmes
Eastman

Mary H. Tippett, a student at the La Forge-Berumen Studios, New York, was married on August 8 to Lee Semmes Eastman, assistant sales manager of the Packard Westchester Company and son of the president of the Packard Motor Car Company of New York. Miss Tippett has made several radio appearances on the La Forge-Berumen hour. The ceremony, which was attended only by members of the two families, took place at the Church of the Holy Family, New Rochelle, N. Y. Mr. and Mrs. Eastman left immediately after the ceremony for the White Mountains. They will reside in New Rochelle.

OBITUARY

Friedrich Knickenberg

Professor Friedrich Knickenberg, who discovered the grave of Beethoven's mother (see article in Musical Courier of June 25) not long ago in Bonn, died in that city, recently, aged sixty-nine.

Gustav Hecht

KÖSLIN (GERMANY)—The local Musikdirektor, Gustav Hecht, aged eighty-two, died here. He was a distinguished teacher, and many eminent organists received their early training from him.

Marie Delna

LONDON.—Marie Delna, once an operatic star, who was said by Gounod to have a voice of "purple and gold," has died in a Paris hospital at the age of fifty-six, after many years spent in poverty. Mme. Delna, whose real name was Maire Ledant, possessed contralto voice, which was discovered almost by accident. She made a successful débüt at the Opéra Comique when sixteen years of age.

Alina Bucciantini

Alina Bucciantini, Italian soprano, died on July 23 in Bedford, Ohio, at the summer home of a friend. Miss Bucciantini made her débüt in Traviata at Mortara, near Milan, in 1925 and followed this with appearances on the Riviera and in Spain. In Pisa she sang Ophelia to Titta Ruffo's Hamlet, and was also heard as Colombina in Mascagni's Masks. Miss Bucciantini fulfilled concert engagements in New York and many eastern and New England towns. She sang over the air on such stations as WABC, WTIC (Hartford), and WGY. For the past year and a half Miss Bucciantini resided in Cleveland, where she accepted a few pupils and broadcast for several commercial hours.

Alfred Heather

Alfred Heather, a tenor who appeared with English and Canadian opera and choral companies, died in Toronto on August 8. Death is believed to have been due to heart disease. He is survived by his family.

**Music Notes From
Coast to Coast**

(Continued from preceding page)

gal Society are given in Chalf Hall in New York, is here with her parents. She plans to spend a portion of her summer vacation in Bermuda.

Mrs. James E. Wilbur, who has been organist of the Preston M. E. Church for fifty-two years, resigns her post this summer. Her record of attendance and efficient service is outstanding in this county.

R. W. F.

SAN ANTONIO, TEX.—Betty Longaker Wilson, soprano, was the featured soloist, with Lehman Goodman as accompanist, at a musicale given at the Artist's Inn. Her numbers included *A Lake and a Fairy Boat* (Sidney Homer); *Go, Lovely Rose* (Quilter); *Rondel of Spring* (Bibb); *I Dream of Jeanne* (Stephen Foster), and *You Don't Know What You're Missin'*; all of which were sung with fine interpretation, and showed her good tone quality to excellent advantage. Mr. Goodman accompanied most ably. Later in the evening, Robert Campbell, tenor, contributed an enjoyable number; John Anderson, pianist, played several selections; Daisy Marquis Briggs, reader, gave two original poems, and Lehman Goodman, pianist, offered two compositions.

In the yearly prize competition of the Little Composers' Group, of the San Antonio Music Club (Mrs. Lewis Krambs Beck, president), the winners were as follows: Group 1—Barcarolle (Merry Brendel) and William (Melvin Winters) tied; and in Group 2, *Fairy Dance* (Ann Reinhardt) and *In the Jungle* (Ellen June Wallace) divided honors. Of the Intermediate Group, Allie May Wilson was awarded first place for her *Tribal Dance*. Mrs. Lena Heye is chairman of the Little Composers' Group. The judges were Louise Robyn, Stella Roberts and Irvin Fischer, all of the American Conservatory of Music of Chicago. A composition by Marjory Ann Hayes, six years old, was given honorable mention and was autographed by Miss Robyn.

Olga Louise Seiser presented nine members of her piano class in an entertaining recital. All showed the careful instruction they have received.

Fourteen pupils of the piano class of Meta Hertwig appeared in recital. Each reflected credit on their teacher.

Our Lady of the Lake College presented Irma Goeth, violinist, in graduation recital. Numbers played were by Mozart, Rimsky-Korsakoff, Kreisler, Aulin, Nemorowsky-Hartmann, Paganini, Chopin-Sarasate and Schermann. Miss Goeth has a full tone and ample technique. Merry Brendel was the accompanist.

Mary Stuart Edwards presented the following advanced pupils from her vocal class: Birdie Frederickson, Mary Ann Edgar, Alma Marburger, and Elsa Schott. The accompaniments were played by a trio consisting of Agnes Sanchez, pianist; Frank Hernandez, violinist, and Juan Macias, cellist. Ensemble numbers, sung by fourteen of Miss Edwards' pupils, opened and closed the enjoyable program.

Mary Stuart Edwards, soprano; William

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E L B A
Soprano

Irby, tenor, and a trio composed of Agnes Sanchez, pianist; Frank Hernandez, violinist; Juan Macias, cellist, appeared in concert at the Bright Shawl.

The B Major Musical Club presented Ruth Duncan, violinist, a pupil of Dean Carl Venth, assisted by Mary Adel Carson, soprano, and Helen Reese, reader, in a private musicale.

Violin pupils of Mrs. D. L. Freeman, assisted by piano pupils of Corinne Tayloe Richardson, appeared recently in recital.

The Tekla Staffel Piano Studios have been presenting a series of recitals. Ann Reinhardt, assisted by Robert Charles Premont, pianist, and Barbara Hensley, violinist, appeared at the first concert; the second evening presented Virginia Hall, assisted by Louise Stovall, soprano, and Clara Mae Staffel, reader; and the third evening a group of students.

The Composer's Club (Mrs. Fred Wallace, dean) recently presented prize award numbers and those receiving honorable mention. James H. Rogers of Cleveland judged the songs submitted. The other judges were Georges Ryken of Montgomery, Alabama, for strings; Adolf Brune, of the Columbia School of Music, Chicago, for piano. John M. Steinfeldt of San Antonio and Stella Stacey of Austin, Texas, divided honors in their composition for strings. The program was as follows: Two Responses from Temple Service (James H. Rogers) sung by Mrs. Irvin Stone, Mrs. Roy Lowe, Alexander Johnston and Howell James, Frederick King at the piano; Honorable Mention, The Ten Lepers (Joyce Hetley Wallace) sung by Pauline Buske, mezzo soprano, the composer at the piano; De Raccoon Hunt (Alice Mayfield) sung by Warren Hull, bass, the composer at the piano; Prize Award Numbers, Tristesse (John M. Steinfeldt) played by John M. Steinfeldt, Jr., violinist, the composer at the piano; O Lovely May (Louise D. Fischer) sung by Fred Zalmanz, baritone, the composer at the piano; Sadness (Stella Stacey) played by Gladys Couth Hodges, violinist, the composer at the piano; Children's Suite (John M. Steinfeldt) the composer at the piano; Blessed Is the Man (Ferdinand Dunkley) sung by Mrs. Irvin Stone, Mrs. Roy Lowe, Alexander Johnston and Howell James, Frederick King at the piano. S. W.

SAN DIEGO, CAL.—The San Diego Symphony Orchestra, Nino Marcelli, conductor, opened its sixth season of Midsummer Night Symphonies on July 19, at the Spreckels Organ Pavilion, in Balboa Park.

The symphonies are under the sponsorship of an orchestra association of which M. C. Pfefferkorn, vice-president of the First National Bank of San Diego, is the president. They are supported by popular subscription. The orchestra has a personnel of ninety resident musicians and is giving six concerts this summer on consecutive Tuesday evenings.

These concerts have become the most popular of San Diego's musical events. The setting of the organ pavilion is peculiarly adapted to the presentation of the symphonies, and the direction of Nino Marcelli has brought the programs to a high degree of musical excellence.

H. B.

Wollner to Introduce Icelandic Music

Music by Iceland's sailor-composer, Thorarin Jonsson, is to be performed in this country for the first time at the New York debut of Mark Wollner, German violinist, in Town Hall early in October. Jonsson, who for fifteen years was an able seaman on a whaler, had his talents discovered in a novel manner. The owner of the ship, spying a sailor loafing on deck while the others were hard at work, ordered him fired. Without ceremony Jonsson was put off the ship and his few belongings thrown after him. A pile of music by Bach caught the eye of the shipowner, who, mystified as to what an ordinary seaman should be doing with it, questioned the fellow. It was brought out that Jonsson spent most of his leisure time composing music, although utterly without any musical training. His efforts were brought to the attention of the leading organist in Reykjavik, who was so interested that he induced the Icelandic parliament to finance Jonsson's musical education in Berlin. He has since composed an oratorio for symphony orchestra and chorus, a chaconne and numerous songs. Mr. Wollner, who has made numerous concert appearances in Europe, is including on his first American program Jonsson's *Præludium* and *Double Fugue* for violin alone. Another scheduled number is a concerto by Tor Aulin.

Minneapolis Hears Fjola Marine

Fjola Marine, soprano, gave a recital last month in Minneapolis, Minn. Her program listed excerpts from Louise and Cavalleria Rusticana, Song Etchings of New York, written for and dedicated to Miss Marine by Leah Russell; German Lieder, numbers by Carew, Lehar, Rimsky-Korsakoff and Rachmaninoff, and Icelandic songs, including one composed by the soprano.

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Only slightly over one-fifth of its broadcasting hours are used by commercial programs, states the official report of the Columbia Broadcasting System to the Federal Radio Commission's questionnaire.

Moreover, 19 1/4 hours of these commercial programs were educational in character. In addition to this, nearly one-fifth of the system's total broadcasting for 1931 was educational in form.

The report takes 109 pages of single spaced typewritten copy, ninety-four of these pages having to do with chain information, fifteen with WABC, New York key station of the network.

Out of a total broadcasting of 6,550 1/2 hours, 5,113 1/2 were given over to programs paid for by the network itself, with no commercial announcements. And only 2.8 per cent of the time of sponsored programs was given to the advertiser's message. 273 broadcasts were made by government officials: twenty-six by President Hoover, two by Vice-President Curtis, and twenty-four by Cabinet Members.

The groups making up the system reported upon are many: among them the Dixie network, the New England, the Farm Community group, Chicago Northwest, and Kansas City and Pacific Coast.

There were sixty-four broadcasts from London, eight from Paris, six from Berlin and others from Geneva, Rome, Dublin, Glasgow, Vienna, Leipzig, Heidelberg and Tokio. And a total of 415 feature events were broadcast, such as the first flight of the Akron, football games, the International New Year's party on December 31.

Officials of the National Broadcasting Corporation did not wish to release the report prepared by their organization.

English Disapproval of American Broadcasting

In a virulent article published in The Musical Times in England, B. H. Haggan, a

resident of New York tells the British folk how simply awful are the broadcasting announcements over the radio in this fair land. He takes pleasure in punching the musical heads of several eminent people.

Not many years ago we heard the "wireless" in our England cottage, and though we grant you the programs had merit, nevertheless they were no more flawless than our own, and the announcers of their stations made just as many idiotic remarks as some of those heard on American air. Every man is entitled to his own opinion, distasteful as it may be, but Mr. Haggan has deleted any opportunity to speak of the excellent announcements broadcast here, and illustrated his article only with discrepancies of good taste in the discussion of music and those regrettable but unavoidable examples of misinformation which occur in the speech of the most erudite gentleman.

Let Mr. Haggan tell you with what happy words he can censure our world of radio:

"American broadcasters know little and care less about the finest music, and think

STATIC

The Boswell Sisters recently had a distinguished visitor during one of their rehearsals in the person of Willem van Hoogstraten. . . . Vincent Lopez is a numerologist. . . . Dave Rose, pianist, at the NBC Chicago studios, builds miniature locomotives in his spare time and has a large collection of them. . . . Ilomay Bailey has had four children named for her. . . . Although she has gained eminence as a radio and concert artist, stage and screen actress, and dramatic writer, Countess Olga Albani admits her greatest accomplishment to be her skill as a cook. . . . Many radio celebrities can be found enjoying themselves at Grossinger's Hotel at Ferndale, N. Y.

that most listeners are like themselves. Hence they do not give much time to this music; or they do not really give the music even in the little time they do assign to it; or they give only one movement of a symphony or quartet which they do broadcast. And since they cannot conceive of a piece of music being interesting or intelligible by itself, they surround it with vast quantities of talk which they think will arouse the listener's interest and increase his appreciation. Now it is true that for many listeners stimulation and help are desirable. But the talk that is broadcast with music is of no use to such listeners, and it gives pain to those with understanding of music or understanding of anything else. For it appeals one by its demonstration not only of the level of musical understanding, but of the general intellectual level in American broadcasting circles.

"The broadcasters, for one thing, attempt to impress the listener with the music. Each work—whether by Saint-Saëns or by Brahms—is introduced by an announcement and spoken in a very, very high-toned manner. All this, obviously, instead of interesting the listener in the music, draws his attention to other things.

"This may be said also of the attempts to help the listener to appreciate the music. It is clear that what is done should have some relation to his difficulty. A single phrase gives him no trouble, because he can hear it, and what he hears he can understand. That is, the meaning of music is grasped with the sound, and grasped immediately, without difficulty. The untrained listener's difficulty is with the aggregate, the succession of phrases. As the music passes quickly before him in time, he does not hear detail, and does not perceive the relations among details that give the work coherence and meaning as an entity.

TENOR

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"The remedy follows inevitably from the difficulty. For one thing, it consists in setting the music before him phrase by phrase, so that he has detailed knowledge of the work. In addition, as one goes along one can point out relations among phrases—the fact that something here is derived from something there. In this connection one can point out certain type relations and the basic procedures which establish them in all music. This will help the listener in other works.

"But this is difficult; it consumes time; and it is also that thing the broadcasters dread—education. They are afraid to let the untrained listener hear music without help; but they are afraid to do the one thing that will help him; and so they do other things. But in evading their difficulty they also evade his: the things they do are worse than useless.

"They tell the listener that in Glinka's overture to *Ruslan and Ludmilla* he can detect 'the turbulent and proud spirit of the true Muscovite, the haunting wistfulness and melancholy of the race, and, at times, the almost barbaric heights of their mirth.' Or that the first movement of Mozart's G minor symphony is 'an opening allegro of characteristic sunniness' and the last movement 'an allegro leaving a sense of warmth and the sunshine of human happiness.' In other words, they tell him what the music means—which he does not need to be told, since it is evident; and which they cannot tell him, since it consists in subtleties of feeling that cannot be put into words. To know what Mozart's symphony means, the listener must listen to it, and need do only that. With the help of words he may hear only the meaning of the words (which in this case misrepresent the symphony completely).

"Or the broadcasters tell the listener what the music suggests to them, what it does to them, what they think it did to the composer. To Floyd Neale the last movement of Mendelssohn's D major quartet suggests a wedding with chatter and gossip and everyone rushing up to the bride and groom; or a movement of a Grieg quartet 'dwarves and pixies and elves all scampering away to their private haunts.' On the other hand, to Olin Downes, of the New York Times, who speaks during the interval of the New York Philharmonic broadcasts, it seems that in *En Saga* by Sibelius 'the orchestra gathers itself, girds up its loins, and leaps into a dance with knives drawn—lust of battle, glory of death. When I hear this music I avow a carnal desire to discard the soft fat ways of life; to set out in oilskins, or something, for somewhere, to discover a desperate polar bear bent on conflict.' The scherzo of Beethoven's *Eroica* suggests to him autumn scenes; and as for the eighth:

"The symphony soars to the skies. It is the laughter of a Titan who elected for the moment to make play with the stars and the planets. . . . The first phrase bursts without a preliminary chord or measure or rest from the orchestra, and that's the man Beethoven when he went out to converse with the wind and sky. I can see him striding through street and field, muttering, shouting, singing, forging his mighty music. . . .

"Mr. Downes himself furnishes the best commentary upon all this sort of thing: 'Beethoven, Bruckner—and how many others!' he exclaims, 'have suffered from the conceptions of little men prone to find in the expressions of great souls something that reflected the limitations of themselves.' More accurately, it is the listener who suffers, since now, in order to hear the music, he must first rid his mind of the various products of Mr. Neal's and Mr. Downes' imaginations; and this is difficult to do. Program music is associated with a program; but even there a listener will get closer to the truth of Debussy's subtly evocative *Fêtes* by listening to it with no guidance other than the title, than by listening to it through the imagination of Mr. Damrosch, who makes of it a vulgar picture of a street carnival. For one musician I know, the prelude to *Lohengrin* will never be anything but the picture of a sunrise, because he was unfortunate enough to be taken to a children's concert at which Mr. Damrosch translated it so.

"The nearest the broadcasters get to the untrained listener's difficulty is to tell him, without playing a note of the music, that the first theme is announced and expanded by the orchestra. Between this theme and the

ON THE AIR



(Left to right) WILL DONALDSON, FRANK LUTHER, JACK PARKER AND PHIL DEWEY, who present the radio program *Men About Town*.

second are long connecting passages and sub-themes. . . . The treatment of the ideas is lengthy, and very rich and bold. The hero theme is endlessly manipulated, and always with fresh resources. . . . (Mr. Downes). But who, if he could remember all this, would be able to identify in the music the various details summed up in the terms 'expanded,' 'connecting passages,' 'sub-themes,' 'manipulated,' 'fresh resource'—who, other than a person already familiar with every detail of the 'Eroica' Symphony, or a trained listener; and he does not need the analysis. For the untrained listener the words remain words, and his difficulty remains a difficulty. Nor does it help him with Bach's Chromatic Fantasy and Fugue to tell him that 'in addition to his other epoch-making achievements, Bach completely altered the style of music which was then in use for the harpsichord. He brushed aside the narrow ideas of his predecessors and boldly strode out on new and unbroken paths.' For he must know the music of Bach and his predecessors in order to understand what 'narrow

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DOUBLE ENTENDRE

Tom Brown, NBC tenor, recently presided as judge for a contest held in a local movie theatre. He was greeted with tumultuous applause by an audience that thought their favorite radio star had turned movie actor. The picture on the screen was Tom Brown of Culver.

ideas' and 'unbroken paths' refer to; and one who knows the music does not need help.

"As for historical information—which is not helpful, but is interesting for itself—much of it is incorrect or ridiculous. And always, with the ignorance in substance, there is the manner of intimate knowledge. For a performance of the *Rondo à la Turca* from Mozart's *A major pianoforte sonata* during Mozart's lifetime the Osman domination of Greece and Athens lay heavily on many an artistic soul. Mozart, like many another great artist, found his fancy caught by the faded glory that had been Greece, and out of his sentiments came the celebrated *Ruins of Athens* and its immortal *Turkish March* (which were written by Beethoven). 'And at this period,' says Mr. Neale sonorously, 'Brahms was fond of creating two themes, one masculine and one feminine, and associating them, as God created Adam and Eve and watched them transformed in the Garden of Eden.'

"Mr. Downes, who, as we have seen, follows all the accepted broadcasting patterns, is better acquainted with the body of traditional and current ideas about music. But these ideas, as critics like Ernest Newman and Donald Tovey show every now and then, are not reliable; and in re-stating them Mr. Downes elaborates, exaggerates, uses them as themes on which to improvise, and in so doing gives them the quality of his own thought, feeling, and language; so that even where they were true to start with, in the end they may be unacceptable. Beethoven did quarrel with his brother over the brother's relations with his housekeeper; but Mr. Downes reduces the incident to leering gossip. And in much the same way he cheapens and misrepresents Debussy:

This is the first effective revolt against Wagnerism and Germanism in the orchestral music of the late nineteenth century. . . . The old régime is out and the new one is in, without a cannon fired! No guns! No soap-box oratory! Debussy goes quietly away from the fuss and turmoil into his tower of ivory. He consults his own spirit and that of his ancient civilization. His music, in fact, goes back to a period

before Bach and Beethoven ever existed, for it is wholly pagan, non-ethical, unphilosophic, and worshipful of the beauty of an antique period. . . . Debussy does not pursue the methodical assymetric [symmetric?] ideal of the German symphonists at all. He develops a theme—yes—and squeezes the juice out of it as surely as Beethoven ever did,' &c.

"On the other hand, when Mr. Downes goes in for original research—say, into the origin of a theme in a Brahms symphony—he involves his listeners in his own misadventures.

"In the case of Mr. Downes the broadcasting company is not to blame. It does the right thing: it engages the critic of the *New York Times*, on the presumption that he surely will be correct in his procedure and facts; and it is not Columbia's fault that the critic of that journal is not what he should be. For that matter, justice demands the further admission that much of the talk criticized in this article is only a more lurid, more vulgar form of what appears in newspaper reviews and program notes.

"What it comes to is that scarcely a useful or sensible word is broadcast with music. Against this the broadcasting companies, Mr. Neale, and Mr. Downes will cite the thousands of letters they receive testifying to the value of what they do.

"Thousands of people, it appears, think that when they listen to a play about George I they are listening to music; that when they acquire a mere phrase about Bach striding out on unbroken paths, they have acquired knowledge about his music; that when they hear what music suggests to Mr. Neale, Mr. Damrosch, and Mr. Downes, they are hearing the content of the music; that when Mr. Neale tells them Brahms' methods at a certain period, or Mr. Downes tells them the origin of a theme in a Brahms symphony, they are being told historical fact. In addition, they are impressed by Mr. Neale and Mr. Downes personally, as are thousands of people who cannot understand a word they say. Thousands of people, then, write of how they have profited, but write what in reality are personal 'fan' letters. They would write these letters no matter what were done—even if it were the correct and valuable thing."

What a nice time Mr. Haggan had. We hope that the article will come to the attention of some one in England better informed on the subject than we, who will write us an article telling us how simply dreadful the "wireless" is there. Between ourselves, we believe Walter Damrosch has kept alive the interest of radio enthusiasts in good music and that the announcements of Mr. Downes have benefited many people, unfortunately

unable to have had a musical education and cultivated their taste for it. This summer we were told by a friend living in a small Vermont village, four miles from the railroad, that she had never heard any music

of the better sort until she purchased a radio. We asked her why she had not learned to like good music from phonograph records. "I never knew what to buy," she answered.

NETWORK OF NEWS

Frank Black's orchestra, a male octet, Theodore Webb and Elizabeth Lennox were heard during the Parade of the States program, an NBC broadcast, on August 1. Wisconsin was the honored state.

John Corigliano, violinist, will be heard as guest artist with the Little Symphony Orchestra on WOR August 13. Debussy's Suite Bergamasque, a Bach choral prelude and Lalo's Symphonie Espagnole will be among the selections offered by the orchestra, which is under the baton of Philip James.

Georgie Price and Bennie Kreuger have had their contracts with the Chase and Sanborn Tea program extended to the end of the year.

Several compositions of Sigmund Romberg are to be played by Leonard Joy and his orchestra during the Nestlé program of August 12. Ross MacLean, baritone, will be heard again as soloist.

Favorite compositions of the late Thomas A. Edison were presented on a recent broadcast of the Firestone program, which is heard by NBC audiences. Richard Crooks was the soloist with William Daly's orchestra.

Vincent Lopez and his orchestra have been engaged to appear in The Big Broadcast, a motion picture which has many radioites in its cast.

Le Trio Charmant, a vocal group whose members are Selma Johannson, Dorothy Johnson and Paula Hemminghaus, is heard in a regular weekly broadcast over NBC. The trio is directed by George Dilworth.

Eddy Brown presented Dvorák's concerto in A minor during his recital with the Miniature Symphony Orchestra on WOR August 7.

Robert Braine's Concerto in Jazz was played by Josef Stopak, violinist, during the Paul Whiteman Rhythmic concert on July 31 over WJZ.

Florence Stern, soprano, has been giving a program every Friday afternoon since last March over WINS.

Leo Reisman is presenting Lee Wiley, contralto, as soloist on the Pond's programs.

Fred Buldrini, sixteen year old violinist who won the New York Music Week Association's gold medal, was heard as vocal soloist with Gregoire Franzell's American Music Ensemble over WINS.

Fay Templeton was guest artist on the tenth anniversary program of WNAC, Boston, on July 31. Soloists of WNAC and the Yankee network were also presented, and a composition written especially for the anniversary by Charles R. Hector, musical director of the New England associated stations, was heard for the first time. The program was broadcast over Columbia.

Nathaniel Shilkret is working on an original score for an operetta for motion pictures. The libretto, which is being prepared by Robert Simon, is an adaptation of The Two Orphans.

Sara Lee, pupil of Berta Gerster-Gardini, and mezzo-soprano singing on WOR, has been selected as guest artist at the forthcoming memorial services of the 114th New

Jersey Infantry in Sea Girt, as well as at the Governor's ball in the Monmouth Hotel, Spring Lake, August 27. She also sang over WOR on July 27, as guest artist with the Market and Halsey Street Playhouse.

Vera Carega, better known to the radio world as The Song Dramatist and appearing as a regular feature on WPCH, WRNY, and WMCA, made a personal appearance under the auspices of WRNY on July 21 in Bryant Park, New York City, on one of the Washington bicentennial programs. She is an artist-pupil of the Berta Gerster-Gardini studios.

A CBS ARTIST



LOUISE BRABANT, soprano, frequently appears over the Columbia network in Chicago. (Frank Moore Studio photo.)

Dorothy Gordon, singer of children's songs, is to go on the School of the Air program of NBC.

Frances Hall and Rudolph Gruen, pianists, were featured over the NBC network on July 31.

The Piano Twins, Lester Place and Robert Pascoello, in addition to accompanying Brook Adams in his WOR broadcasts, present their own programs each week, during which William Mullen, baritone, offers vocal interludes.

The four Eton Boys, CBS quartet, were heard at the Brooklyn (N. Y.) Paramount Theatre.

The works of Charles August de Beriot, founder of the modern Franco-Belgian school of violin playing, were played by Eddy Brown during a recent Master of the Bow program, heard through WOR.

Leon Belasco and his orchestra, who with Tito Guizar appear on CBS programs, are rehearsing in a new Broadway revue.

The hymn which closes the Choir Invisible programs is a composition of Philip James.

Bernard Ocko, WOR concert violinist, left New York for concert engagements in California, in response to invitations of Sir Hamilton Harty, guest conductor of the Los Angeles Philharmonic at the Hollywood Bowl. He is returning to WOR this month.

RADIO PERSONALITIES

BELLE FORBES CUTTER

Belle Forbes Cutter, soloist of several weekly Columbia programs out of Chicago, first became identified with radio in 1923 when she abandoned an operatic career for microphone appearances. With the exception of a brief return to the concert stage, she has been a radio regular ever since.

Born in Harbor Springs, Mich., the daughter of a musical family, Miss Cutter appeared in local concerts while attending high school. After graduation, she studied with Sembrich in New York. Then came Europe and studies in Berlin with Lamperti and Proschowski. Miss Cutter made her operatic debut in Germany two years later.

She sang in many music centers over the Continent before returning to America and a concert career. One of her fellow artists on early tours was Howard Neumiller, pianist. Several years later Miss Cutter found Mr. Neumiller, her former concert associate, serving as station director of WEBH, now extinct. He persuaded her to sing before the microphone.

When the Columbia network opened its Chicago studios, Miss Cutter was one of the first to be called upon for programs originating at that point. She has appeared in a variety of commercial and sustaining programs from the midwest.

RADIO IMPRESSIONS OF A WEEK

The Choir Invisible for three-quarters of an hour, with Verna Osborne, soprano, John Quine, baritone, and D. Croswell, basso, as soloists. The Bells of St. Mary's was one of their selections. . . . The Chautauqua Choral Society and a symphony orchestra conducted by Walter Howe in an earnest and serious performance of the first part of Rossini's oratorio, *Stabat Mater*.

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THE HOWARD-JONES:**SAMMONS SCHOOL OF MUSIC**

When so many musicians and musical directors are going about, metaphorically speaking, in dust and ashes, moaning that ruin stares them in the face, it is refreshing to find someone whose outlook is cheerful, even confident, and to hear of a school of music which is, term by term, steadily increasing in numbers.

This was my experience when, a few days ago, I settled down to smoke a pipe with the English pianist, Howard-Jones, and to listen to his decided and individual views on education. We were sitting in his studio, a room which contrives to combine the purposefulness of a workshop with restful beauty.

It was in these surroundings, with echoes of Bach and Beethoven ringing in my ears, that I asked the principal of the Howard-Jones: Sammons School of Music for an explanation of the success of this comparatively new institution. Mr. Howard-Jones answered me earnestly and soberly: "I believe it is because we have ideas, and are willing to take endless trouble and make endless sacrifices to turn them into practical facts."

"That sounds good," I said. "Could you explain a little more in detail?"

Mr. Howard-Jones replied with a question: "What is the most successful art teaching that the world has ever seen? Is it not the system that produced Raphael and Michel Angelo? The group of apprentices in the master's studio, watching him at work, learning first to prepare surfaces, grind colors, set palettes; then trying their hands at small original works under the master's critical eye; privileged sometimes to paint the folds of a Bishop's robes or the dog at the feet of a Virgin. That is my ideal; that, with the necessary adaptations to the circumstances of another art and a different century, is how we run the Howard-Jones: Sammons School of Music.

"Success in art," he went on, "depends on two P's, Personality and Performance. Those are the cardinal points by which we steer."

"By Personality you mean—?"

"I mean, first, that each pupil is encouraged to have initiative, to take up his own attitude to life and art, to develop his own method of dealing with problems. I hope and believe that my pupils can be distinguished as mine only by their efficient technical and sound musicianship, not by any stunts or mannerisms. Next, I believe in the great importance of the personal relation between teacher and pupil, in the inspiration gained by the struggling beginner by contact with the work of those, who, not content with having already solved some of the problems of their art, are still going on to attack the next. My staff and I are not merely teachers; we are fellow-workers, always practicing, appearing on public platforms, discussing with others the advancement of our art. Moreover, my pupils are not allowed to come for lessons and then depart to follow their own devices till the next lesson time comes round. They stay to listen to each other's lessons; some keen students will occasionally spend a whole day in this studio, silent and diligent, absorbing music and musical ideas. They meet constantly for class ensemble playing, choral singing, club meetings, students' rehearsals and concerts; once a fortnight I meet them all, students and staff alike, and give them an informal lecture-recital. I find that the informality of these talks and playings of mine is a factor of great value, and for that reason outsiders are never admitted. I talk and question, the students reply and ask questions in their turn; we avoid anything in the nature of a formal syllabus, but I may say that in the senior class I have, within the last two years, played and discussed the forty-eight preludes and fugues of Bach and all the Beethoven piano sonatas."

"Now as to your second 'P', Mr. Howard-Jones. Performance, was it not?"

"Well, you may remember how that educationalist, the late Mr. Squeers, put the matter to his spelling class: 'W-I-N-D-E-R window. Right, now go and clean it.' Music is an art of Performance; few are the musicians who desire that no one shall hear them. Now, how does one learn to perform? By performing. Therefore every student is given frequent opportunities of trying his powers before the generous ears of his friends and the critical ones of his fellow-students.

"It was with the idea of widening the scope of these performances and broadening the musical basis of the school that I persuaded Albert Sammons, British fiddler, to join me and to control the strings department. Sammons and I see eye to eye in matters of musical education, and his advice and help are invaluable to the school. Violinists and pianists join in sonatas, trios and so forth, and we have a small string orchestra with which concerto players can gain valuable experience."

"What about harmony and ear-training, Mr. Howard-Jones?"

SAMMONS SCHOOL OF MUSIC

"Obviously no musician worthy of the name can go without a sound knowledge of harmony. I insist on my teachers encouraging original work and a free scholarship in composition is awarded yearly to any instrumental student who is found worthy of it. As for ear-training, I often remind

we take into consideration the matter of finance, enabling pupils with money to spend to use it to the best advantage, while poorer yet talented students can often be helped from our considerable scholarship fund."

At this point in our conference the studio was invaded by a band of determined-looking students, two of whom approached the pianos with an air of decision; feeling *de trop*, I hastened to take my leave, expressing my good wishes for the future of this school,



THE STUDIO OF THE HOWARD-JONES: SAMMONS SCHOOL OF MUSIC

my teachers that ability to recognize pitches and durations is not enough; the ear must be trained also to distinguish different qualities and shades of intensity and to realize their value and place in expressing the composer's meaning.

"I should like before we part to mention two practical points on which we lay stress: Firstly, I interview every new student and plan out his or her course of study carefully; my secretary then takes up the question of time-tables and arranges that all lessons shall be fitted in with the minimum of traveling and time-wasting. Secondly,

which seems to have taken for its motto—*"Tis not in mortals to command success, But we'll do more,—we'll deserve it."*

M. M.

**John Gurney Returns from Tour
in Mid-West**

John Gurney, baritone, returned to New York after a tour of the mid-Western States. Mr. Gurney was formerly baritone soloist at the Roxy Theatre, New York City, and a prominent member of Roxy's Gang. He is a graduate of Oberlin Conservatory.

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STUDIO NOTES

MARION LUYSER DEVOE

Marion Luyster DeVoe, soprano and organist, recently accompanied by the piano for her artist-pupil, Ethel Maley Wadsworth, contralto, in a recital at the Baldwin High School, Baldwin, L. I., N. Y. The assisting artist was Thomas Carman, tenor, another singer from Mrs. DeVoe's studio. Mrs. Wadsworth was heard in Handel excerpts, arias from Carmen, Samson and Delilah, and Thomas' Mignon, and numbers by Graben-Hoffman, Rovers, Novello and Martin. The tenor sang an arietta by Legrenzi and songs by Griffes, Dvorak, Taylor and Grieg. The two joined in a duet from the Pirates of Penzance. Mrs. Wadsworth has been soloist in several churches on Long Island and is now singing at the Baldwin Methodist Episcopal Church, of which Mrs. DeVoe is organist and choir director.

On July 7 Mrs. DeVoe presented her pupils in a program, assisted by the junior choir of the Baldwin M. E. Church and Genevieve Thomas, dancer. There were two choral numbers, piano solos by Mary Strickland, Gretchen Rotch, Rene Bourguet and Helen Dunkell, and vocal selections by Genevieve Thomas, Webster Earl, Beverly Bedell, Milton Westbrook, Caroline Kremer, Thomas Carman and Ethel Maley Wadsworth. Another concert by piano and voice students of this teacher was given on July 21, featuring Beverly Bedell, Helen Dunkell, Ethel Maley Wadsworth, Milton Westbrook and Thomas Carman.

Mrs. DeVoe includes among her other musical affiliations the post of soprano soloist at Temple Sinai, East New York, N. Y.

IRENE FREIMANN

Irene Freimann's piano pupils were heard at her New York studio a short time ago. Dorothy Federman, eleven years old, played Ph. E. Bach's Solfeggietto and the F major waltz by Chopin; Harold Sachs offered three inventions by Bach; Vincenzo Di Baldi, Mendelssohn's prelude and fugue in E minor and a Chopin étude and waltz; Mae Silber, the Beethoven Moonlight Sonata; Judith Sachs, Mozart's C major sonata; and Henriette Cohen, Chaconne (Bach-Busoni) and Chopin's scherzo in B flat minor. Others taking part in the program were Ruth Hellman, seven-year-old Bernard Kirschenbaum, Gladys Reiter, Diane Ekonomon, Mary Chizzini and Evelyn Tobin. They played music by Haydn, Kuhlan, Mendelssohn and others. Miss Freimann has closed her studio for the summer. She resumes activities there on September 15.

YEATMAN GRIFFITH

Genevieve Rowe, first prize winner of one of the Atwater Kent National Radio Auditions, was heard on July 24, over a nationwide hook-up from WTAM, Cleveland. Miss Rowe sang the following request numbers: The Waltz Song from Romeo and Juliette of Gounod and Le Rossignol of Saint-Saëns. Recently she was heard throughout the State of Ohio in a series of

MUSICAL COURIER

recitals. In the fall she will return to New York to fulfill engagements and continue her work with Yeatman Griffith.

Lyana Donaz, Spanish concert and radio singer, was heard last month in several programs in Yonkers, N. Y. Mme. Donaz is attending the Yeatman Griffith Summer Vocal Master Classes in New York.

Clifford Newdall, tenor, is fulfilling his second season as tenor of the St. Louis Municipal Opera. Mr. Newdall is an artist pupil of Yeatman Griffith.

VICTORIA AND MARY REGALBUTO

Victoria and Mary Regalbuto, former students at the New York School of Music and Arts, Ralfe Leech Stern, director, are established in New London, Conn., where they have a class of piano and violin pupils. At a recent musical those participating were Florence Balje, Louise and John Peropat, Irma Zabarsky, Geraldine and Shirley Schwartz, Lola Quintiliane, Mary Kate Coffey, Natalia and Hilda Feldman, Mary Cotton, Frances Sheehan, Rose Fabri, Bernice Salomon, Sarina Antoretti, Louis Olsen, Robert Lundborg, William Loughlin, Jack Meade, Antio Cerasoli, Anthony Nassetta, Harold Green and Joseph De Gange.

W. WARREN SHAW

W. Warren Shaw of New York and Philadelphia, now at the head of the vocal department of the University of Vermont's summer session, has presented his pupils in several concert and radio appearances. July 28, Mr. Shaw's students gave a program which included the Toreador Song from Carmen. Frederick Blais, baritone; and Dorothy Schock, soprano, were featured, a chorus of fifteen supporting the principals. Margaret Duse was at the piano. The preceding Friday, the same ensemble broadcast this scene over WCAX, as a result of which they were invited to go on the air again the following week. Another Shaw pupil heard recently was Carl Winger, bass-baritone, who sang Deep River, Invictus, On the Road to Mandalay and the Two Grenadiers, accompanied by Helen Lawse Duse. Miss Schock has given solo programs over the air and is to take the role of Leonora in II Trovatore in the final concert by summer school students at the University of Vermont.

Giannini to Sing Carmen in Germany

Dusolina Giannini is to sing her first performance of Carmen in Germany early in the fall. The American soprano's present plans take in engagements in the United States beginning in November, followed by a European tour starting in Frankfort-on-Main in February and booked solidly until next May, at which time her schedule brings her to England.

Berumen Teaching All Summer

Ernest Berumen, pianist and teacher, is continuing his pedagogical activities at the La Forge-Berumen Studios, New York, and will remain at his post throughout the summer.

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Press Comments

MAURICE LA FARGE

A former pupil of Maurice La Farge recently wrote him as follows: "I shall never forget the lessons I had with you. I am still enthusiastic over your method of voice pro-



MAURICE LA FARGE

duction. You will never know how much the lessons with you meant." This pupil is Lorena Cremer McClure, of Columbus, O.

Mr. La Farge will teach French diction and coach in the New York School of Vocal Art at Carnegie Hall, New York City, next season. Several of his pupils are appearing on the concert stage and over the radio.

GIUSEPPE MARTINO-ROSSI

Giuseppe Martino-Rossi's recent performance in II Trovatore at Cincinnati was reviewed by Lillian Tyler Plogstedt in the Cincinnati Post: "Martino-Rossi's magnificent baritone was used with telling effect in the role of Count di Luna." Nina Pugh Smith said in the Times-Star: "Martino-Rossi had his own favorite part to sing as the Count di Luna. He brought to this role a modicum of restraint and an amplitude of voice, which revealed the fine lines of his music." George A. Leighton in The Enquirer:

"Giuseppe Martino-Rossi made the part of the Count vigorously effective."

Steel Pier Audience Hears Carmen

ATLANTIC CITY, N. J.—Jules Falk, director of the Steel Pier Grand Opera Company, presented his forces in Bizet's Carmen on July 31. Berta Levina of the Philadelphia Grand Opera Company took the part of the gypsy charmer, giving the colorful rôle a spirited and tuneful delineation. Georges Traber of the Paris Opéra Comique offered a sympathetic portrayal of the hapless Don Jose. Mostyn Thomas of Covent Garden, London, was Escamillo, making the matador a figure of dash and insolence, and singing with the full vigor of his fine baritone voice. Charlotte Simons was effective as Micaela, and lesser characters were sung by Irma Maldonado, Bertha McGrath, Amund Sjövik, Frederick Homer and Alessandro Antelucci. Henri Elkan was the conductor. V. H.

Harrington van Hoesen in La Forge-Berumen Series

Harrington van Hoesen, baritone, and Frank La Forge, his teacher, gave the eighth summer school recital at the La Forge-Berumen Studios, New York, July 28. Mr. van Hoesen chose a varied list, consisting of numbers by Handel, Eric Wolff, Hugo Wolf, Brahms and Mr. La Forge. The singer's voice is clear and bright throughout its wide range. His artistic qualifications further include clear diction and interpretative excellence. Mr. La Forge, playing from memory, followed every mood of the baritone with unerring accuracy. Two new songs by Mr. La Forge, In the Forest and Fragment from Shakespeare, were received enthusiastically. M. L. S.

Criticisms of Piano Class Instruction Answered

Ella H. Mason is joint author with Raymond Burrows of a pamphlet entitled *Answers to Criticisms of Piano Class Instruction*, published by the National Bureau for the Advancement of Music. Miss Mason is head of the piano class department of the bureau. The first section gives the reason for the compilation of this material, which is to correct erroneous impressions which piano pedagogues entertain in regard to group teaching. Thirty-six objections are listed numerically, each criticism being followed by an explanation or refutation of the impeachment.

OPPORTUNITIES

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Publications

Books

Reviewed by Irving Schwerke
Francois Couperin Edition of Complete Works, edited by Louise B. M. Dyer.

An important event in the history of French music is the announcement of the complete works of Francois Couperin, a French master who, while he has received recognition, has never been fully appreciated by either public or musicians—and for the simple reason that his entire works have not been obtainable. Under the direction of Louise B. M. Dyer, the works of Couperin are to be published. Nadia Boulanger is already using the first volume (in proofsheet form) in her classes this summer at the Fontainebleau Conservatory.

I have had the pleasure of seeing some of the proofs of this nobly artistic work, and to say that the whole thing is beautiful, enchanting, is to put it but mildly. The paper is handsome, the print the last word of clarity, and how performers and students are going to rejoice—all the embellishments and ornaments have been completely printed in. No more scratching your head in despair and wondering what "those signs" mean, and then giving it up as something altogether too intricate. The Editions de l'Oiseau-Lyre have seen to it that everything is clear, exact and understandable.

The complete set comprises twelve bound volumes, and for their revision and authoritative *mise au point*, Mrs. Dyer engaged the services of some of the leading savants

in the French musical world. The first volume, *Oeuvres didactiques*, is published under the immediate supervision of Paul Brunold, one of the greatest authorities on the music of other epochs; Volumes II to V, are under the direction of Maurice Cauchie, and they include the *Pieces de clavecin*. Volume VI, *Pieces d'Orgue*, is under M. Brunold; Volumes VII and VIII, *Concerts*, are under Andre Schoeffner; IX and X, *Pieces en trio* and *Pieces de viole*; XI and XII, *Musique vocale*, edited by M. Brunold and Andre Tessier. It is also gratifying to remark that this work is not undertaken in the spirit of a commercial enterprise, but as a subscription edition of the works of one of the greatest masters of music. (L. B. M. Dyer, Paris.)

I See That

Cara Verson, Chicago pianist, is vacationing at Grand Marais, Minn. She is working on her new programs for next season.

Hans Merx sang last month at the Kurhaus in Bad Schwalbach, his offerings consisting of Wolfram's song from *Tannhäuser*, with orchestra accompaniment, and *Lieder* by Schubert with Goethe texts. The orchestra played Weber's overture to *Euryanthe* and *Les Preludes* of Liszt.

Two other colleges are to hear Thelma Ballou and Lyman Ackley in *An Evening with Verdi*. These are Southwestern Louisiana Institute, Lafayette, La., and Lindenwood College, St. Charles, Mo. They

will present the play in Lafayette in November and in St. Charles in December.

Office space for the National Association of Music Merchants' executive office has been leased in Steinway Hall, New York City. Rearrangement of the space occupied by the National Bureau for the Advancement of Music and the Music Industries Chamber of Commerce, necessitated change of location of the Merchants' executive office.

Florence Austral, soprano, who returns here about midwinter, has been booked for a tour of the Celebrity Concerts in Great Britain which will occupy her entire fall.

The New Jersey State Rally of the National Association of Organists, held in Montclair, N. J., featured a recital by George I. Tilton on the four-manual Skinner organ in the Congregational Church.

Elenore Altman, head of the piano department at the University of Arizona, Tucson, Ariz., is spending the summer in New York. Before taking up her activities in Arizona Miss Altman was a member of the faculty of the Institute of Musical Art, New York.

Among the ten Americans recently named in the French Legion of Honor list was Maurice Hewitt, violinist.

Carl Friedberg, pianist and faculty member of the Juilliard Graduate School, who is at his home in Baden Baden, Germany, for the summer, has issued invitations for a reception in honor of Dr. John Erskine, president of the Juilliard School, following

the latter's appearance at Baden Baden in August as soloist with the Municipal Orchestra in a festival of American music. The guest list includes Mr. and Mrs. Percy Hutchinson and Mme. Olga Samaroff-Stokowski.

Henri Temianka, violinist, broadcast on August 9 with the British Broadcasting Company. He was heard in the Mozart D major concerto.

Charles Haubiel recently conducted the New York Orchestra in the minuet from his suite, *Passecaille*, at George Washington Stadium, New York City. Mr. Haubiel's *Karma* is scheduled for its performance this week by the same orchestra.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Cara Verson, Chicago pianist, is vacationing at Grand Marais, Minn. She is working on her new programs for next season.

Hans Merx sang last month at the Kurhaus in Bad Schwalbach, his offerings consisting of Wolfram's song from *Tannhäuser*, with orchestra accompaniment, and *Lieder* by Schubert with Goethe texts. The orchestra played Weber's overture to *Euryanthe* and *Les Preludes* of Liszt.

Two other colleges are to hear Thelma Ballou and Lyman Ackley in *An Evening with Verdi*. These are Southwestern Louisiana Institute, Lafayette, La., and Lindenwood College, St. Charles, Mo. They

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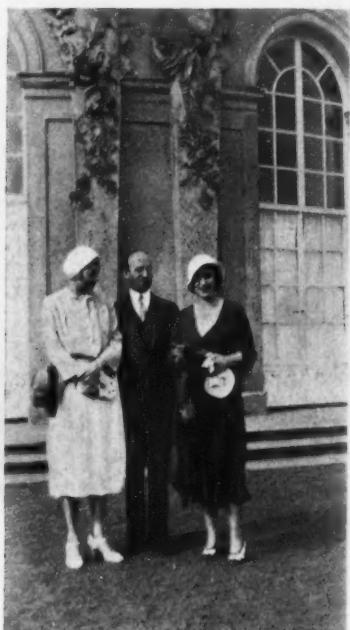
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THE HILGER TRIO,
Elsa, cellist, Greta, pianist, and Maria, violinist, recently appeared at the Robin Hood Dell, Philadelphia, under the baton of Dr. Henry Hadley.



JOHN CARROLL,
baritone, appeared at the Garden City, L. I., Woman's Club and gave recital on the 21st at the home of Mrs. J. L. B. Mott, Bellport, L. I. He was also a soloist at the Requiem Mass for Father Duffy on July 29 at the Catholic Summer School at Cliff Haven, N. Y., where he will be heard in his annual recital on August 7. His first Town Hall, New York, recital for the 1932-33 season will take place on November 12.



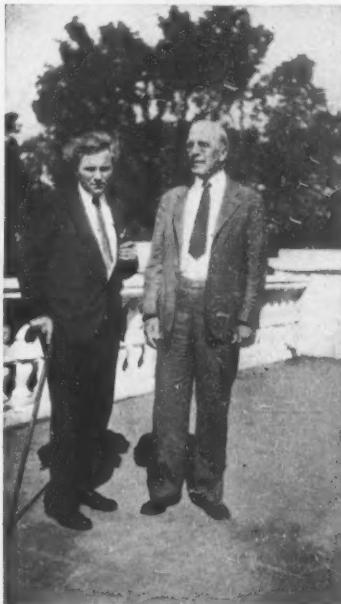
HORTENSE MONATH (right) and MR. AND MRS. MARKS LEVINE at Sans Souci, where the pianist visited with her American manager and his wife.



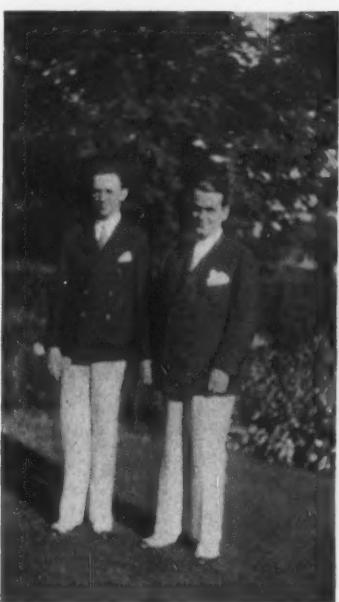
CONCHITA SUPERVIA
at her English country home, "Timbers." The Spanish mezzo-soprano returns to this country next season for a concert tour. © Photopress.



MARIE MILLER
at Fontainebleau, France.



CHARLES SANFORD SKILTON, composer, and Philip Abbas, cellist, discussing Skilton's American Indian Fantasy for cello and orchestra, the première of which was given last month by Mr. Abbas at the Interlochen (Mich.) High School Orchestra camp. The picture was taken at the University of Kansas, of which Mr. Skilton is a member of the musical faculty.



EDWIN McARTHUR AND WILLIAM O'DONNELL,
Irish tenor, snapped at Daisy Hill Farm, the Van Swerigen estate at Cleveland, O., where they recently gave a musicale.



MILDRED CONLIN,
soprano, one of the many artist pupils of Vincent J. Nola, singing before the public.



MILDRED IPPOLITO AND FRANK RICCIARDI,
pupils of Enrico Rosati, and winners of the contest for the broadcast of the Marconi Cigar Company over WAAM, Newark, N. J.

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